BOOKS OF SONGS

MANUAL TO ACCOMPANY BOOKS OF SONGS

FORESMAN

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MANUAL

TO ACCOMPANY

BOOKS OF SONGS

BY

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AMERICAN BOOK COMPANY

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FORESMAN—MANUAL

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PREFACE

This *Manual* has been prepared as a guide to teaching the Foresman *Books of Songs*, First to Fifth, inclusive. The aim has been to provide, in concise form, a method of presentation which will enable the teacher to use to the greatest possible advantage the material in the *Books of Songs*. In working out this method, the principles and aims which formed the basis of selection and arrangement in the *Books of Songs* have been followed consistently throughout.

Content. The *Manual* is divided into parts, as follows:

1. The *Introduction*, containing a survey of the principles on which the teaching method is based. The following special subjects are included: "Musical Feeling," "The Expressive Processes in Music," "Use of Imitation in Teaching Procedure," "Practical Method of Using Musical Form," "Effect of Group Singing on the Individual," "The Music Hour," "Musical Appreciation."

2. The *Week-by-Week Outline—Third Year to Sixth Year.* The work of each year is programed for a thirty-week period, songs assigned for each week, and detailed teaching methods outlined. A summary of the work for the week gives, besides the list of songs to be taught, a concise plan for Technical Study, Review, and Method of Song Study. A definite *Objective* is also stated for each week, in order that the teacher may plan for the greatest possible economy of effort.

A system of reviews is established in this outline which will secure cumulative results in relation to every problem embodied in the different songs. This cumulative effect is further reënforced by the use of specially prepared *studies* in which are to be found the problems contained in the songs for the week's work. In addition, there is ample provision for the practice and study of each problem in its purely technical relationship. Thus full opportunity is provided for the most thorough study of the technical problems of music and their practical application in sight reading, by means of the sequential relationship of new songs, familiar songs, and sight-reading studies.

Such subjects as Memorization, Song Form, and Musical Appreciation are also fully provided for in this section. Each is introduced in an orderly manner, as part of the teaching procedure, and is treated in a thoroughly practical way.

At the beginning of each year's work definite standards of accomplishment are set forth, so that the teacher understands precisely what to strive for and is enabled to appraise the child's efforts in terms of genuine musical accomplishment, at the same time testing his actual progress by purely technical standards.

With many of the songs, information and suggestions relating to the cultural side of music are introduced in such a way as to stimulate interest in technical mastery. The result should be an interplay between the art phases of music and the technical phases, which will give musical appreciation a genuine and tangible quality, grounded in actual musical experiences. Presented this way, musical appreciation becomes a stimulus to the study of music.

While care has been taken not to limit the originality of the teacher, every effort has been made to present a plan of work so clear as to be easily understood and followed by the most inexperienced teacher, and sufficiently practical and economical of time to be of use to the busiest.

3. *The Fifth Book of Songs.* In presenting a teaching plan for this book, the *program method* has been adopted. Great stress has been placed on musical appreciation and carefully prepared notes on each song have been included.

4. *Biographical Notes on Composers.* Designed to aid the work in appreciation.

5. *Studies.* These include studies for individual songs, chord studies, time-relation studies, studies in chromatic effects, and the chromatic scales.

6. *Programs.* This section is especially valuable in connection with the work in musical appreciation. A number of model programs are given and the whole discussion is concrete and practical.

7. *The Work of the First Two Years of School.* This discussion states the musical background desirable for children beginning the Third Year.

8. *Index of Songs.* A complete list of the songs in the Foresman series, with page references to *Books of Songs* and *Manual.*

Special Features. Attention is especially directed to the following:

1. The *form outline* given for each song in the First and Second books.

2. The *form analysis* given for each song taught.

3. The treatment of *chromatic and modulatory passages* in songs. The *sol-fa* syllables for these have been given in every case, and detailed teaching instructions are included for all difficult passages.

Acknowledgments. The author desires to express his appreciation of the valuable assistance rendered by the many persons who have aided him with criticism and suggestion; more especially by those teachers who have enabled him to base his method so largely on actual classroom observation. More specific credit is due to Mr. Robert A. Coan, who has acted as adviser at all stages of the work; to Mr. Rossiter G. Cole, for the analysis of song forms on which the form analyses and form outlines are based; and to Mr. Mayhew L. Lake, for valuable criticism of musical problems.

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I—INTRODUCTION

Methods and Aims of School Music

What music is. Music is an art. Its primary appeal is to the senses; its ultimate reaction is emotional. The sense appeal of music acts directly in awakening a feeling with its accompanying emotional response. Music exists only while it is being expressed or the exact form of its expression is being recalled.

What musical notation is. The notation of music is an arbitrary system of record, a plan for its written representation; it is not the embodiment of music itself. Whatever intellectual process may be involved in the reading of music from the notation, this process must at all times be kept subordinate to the *feeling-reaction* which the music itself stimulates.

What musical training does. The study of music, therefore, presents a problem in the training of feeling-reactions and the attendant development of emotional response. Efficient music training demands a method which will develop the natural musical response of the child until it becomes the instrument for musical performance, enjoyment, and appreciation.

The training of the senses differs fundamentally from the training of the intellect. The methods of approach and the type of material used are different. In this direct sensory training in music the child's intellect is called upon, but only to supplement and reënforce the natural feeling-reaction.

Value of pre-school experience in the fact subjects. When little children begin the study of any fact subject in the schools, such as reading, arithmetic, or geography, they have already had certain experiences in that particular subject; they have already crystallized and formulated these experiences into definite mental concepts. They are ready to use their experiences with the meaning of words, with the value of numbers, with distances and locality, as a basis for acquiring organized knowledge. What they have experienced in the pre-school period thus contributes directly to their progress after they begin school.

Value of pre-school experience in music. When children begin the study of music in the schools, they have had certain general musical experiences. Even if there has been little singing in the home, they are certain to have heard music in different forms and more or less to have entered into its performance. They have responded to the music that they have heard because of its inherent appeal to their natural sense of rhythm and tonality.

During this early period the children's musical experiences have been purely sensory. Their reactions have all been *feeling-reactions*. Their attitude toward music is one of spontaneous sense response, without any mental formulation of the technical side. Therefore, when they enter school they cannot use the feeling experiences which they have had in music in the same way as they use their experiences in the fact subjects.

Aim of the first years of school music. Thus, to adapt itself to the child's mental equipment and to secure economy of effort, the early work in school music should be a continuation of spontaneous singing; the reactions already familiar in the pre-school period should be encouraged. The first work of the school in music is not to add a new process—to relate impressions and intellectual concepts, as in arithmetic or geography—but to extend and strengthen an established type of response to musical impressions. (See pp. 248-249.)

During the first four years of school music, the most effective training consists in having the children sing rightly selected songs in the most musical manner possible. The songs chosen should by their structure stimulate *musical feeling*, since musical development comes through the continued experiencing of familiar feeling effects. Their gradation should be determined by the type of response they call forth, since growth in musical capacity is based upon cumulative feeling-reaction rather than upon progressive acquisition of knowledge.

Results attained during first years of school music. Gradually, during these early years, by means of repeated musical impressions, the ability is developed to use the natural sense response as a stimulus and guide in singing familiar songs and in reading music at sight.

Meanwhile the children are slowly becoming able to relate their singing experiences with the notes of the staff as they appear on the page. Gradually they learn to use the staff notation as a reënforcement in singing familiar songs. This is the first definite step of advance from purely sensory experiences.

Development of mature sight reading. Later, through continued practice, aided by a knowledge of nomenclature and technical detail, the children, as they attain greater mental and musical maturity, learn to use the notation in sight reading which gives actual independence.

In gaining this ability they pass through many intervening steps of progress, during all of which feeling-reaction should be kept active as the foundation for their increasing knowledge and their gradually developing capacity to use it. The basis of progress throughout is musical feeling.

Musical Feeling

What a song is. Every song is a musical pattern; that is, it is consistent in musical form and musical technic. Merely by following the notation it is possible to reproduce the tones and tone groups of such a pattern in exact pitch and time length, without expressing the musical feeling which the pattern represents.

Similarly, it is possible to work out a musical composition which is correct in respect to musical progressions and musical form but which represents nothing but tone relations of pitch and duration with no appreciable musical feeling.

Every real song, however, is an expression of musical feeling. The feeling of the composer has given to its pattern a musical significance. This significant pattern produces in the hearer the musical feeling which was the original stimulus of the song.

Musical feeling essential to good expression. In musical expression, therefore, the feeling-reaction is the essential element. Unless the performance is to become mechanical and perfunctory, whatever understanding of technical values is used in building up to the point of expression must give way, when actual expression begins, to the feeling-reaction demanded.

While it is necessary to be familiar with the intervals and time lengths in music, and to be able to sing them at will in their more technical significance, the actual expression of these technical effects in their musical capacity must be motivated, controlled, and directed by the feeling-reaction to the musical feeling which they represent.

Effects which stimulate musical feeling. The musical effects which stimulate musical feeling are to be found in all good songs. These effects can be named, recognized, analyzed, and shown graphically in the notation. For instance, the feeling for *unity* is the result of singing the entire song and perceiving musically its organic structure. The feeling for *continuity* is developed from the very beginning of the song, as soon as the tendency of the melodic flow makes itself definitely felt. The feeling for *balance* produces, as soon as the first tone group has been sung, the demand for a balancing tone group. The feeling for *proportion* must be satisfied by the singing of the larger tone-group entities which make up the song. The feeling for *coherence* takes cognizance of the relation of the different tone groups throughout the song to each other and to the song as a whole.

Function of the song in developing musical feeling. As before stated, training in sense-response and feeling-reaction is the fundamental task of musical

education. This training can be given only through continued experience of, and practice in, familiar feeling effects. This experience and practice can best be obtained by singing songs specially selected and classified for the purpose. These songs will furnish a variety of feeling effects, so strongly marked as to develop in the children a ready and dependable feeling-reaction.

How the song is used. The first step is the singing by the children of the songs themselves, without any conscious thought of form or structure, in order to induce subconsciously the desired feeling-reactions. The usefulness of this practice depends, aside from the character and quality of the songs, entirely upon the expressiveness with which they are sung.

A further phase of the work is the emphasizing in each song of the musical effect (unity, coherence, continuity, chord or scale progression, chromatic tones, the minor mode, etc.) by which it is particularly marked. This emphasis on musical effects, which is at first given by special methods described in detail on pp. 14–21, develops naturally into recognition of them by the class, after which they may be named and classified.

The Expressive Processes in Music

Imitation and memory. In the expression of musical feeling, the active process is *imitation*. Each expression is an imitation of a previous musical experience. This previous experience has been held as a model by the *musical memory*, which also preserves, more or less permanently, a record of the feeling-reactions induced by the imitative expression.

Imitation, therefore, not only intensifies the original feeling-reaction by repetition, and usually improves on the quality of the first attempt at expression; it also fixes in the musical memory the image which serves as a model for further imitation.

It is, therefore, through the two processes, imitation and memory, that complete and free musical expression is possible.

The special function of imitation in music. In music, imitation is not only the first step in expression, but is also employed continuously in its various phases throughout the entire course of musical training.

In rote singing, the model furnished is imitated in successive repetitions, until an exact memory pattern is established. All successive renditions are imitations of the memory pattern.

Independent singing from the notation, or sight reading, rightly understood, is also imitative singing. The model in this case is the song itself, as recorded

in the notation. This model is built up in the musical memory by the eye from the notation, instead of by the ear from the singing of the teacher, as in rote singing.

The technical facts of music (tones of varying pitch and length, and structural relations of every sort) must also be learned by imitation, after which their names are learned as a means of identification and recall. Although the children finally learn to understand their values and relations through calculation and reasoning, their expression as parts of a musical entity can only be accomplished through imitation.

Thus it is seen that all expression in music is imitative in nature and that the learning process in all music study is imitation.

The special function of the musical memory. Musical memory implies a literal and exact act of recall, since it is the fixation of a definite sense impression and of the feeling-reaction produced thereby. By means of the musical memory, musical effects which have been learned by some form of imitation are recalled.

Musical effects demand *the identical tones in the identical order* at each recall. Any musical pattern has a fixed and definite form which cannot be varied without losing its identity. If a piece of music is to be reproduced, the exact tones in their exact order must be retained, although the tempo and the interpretation may be changed to suit the individual performer.

Musical memory, therefore, is a fundamentally different mental operation from the recall of facts. In the latter the same idea or the same fact may be remembered in a variety of statement forms, so long as each statement preserves the germ idea. The *exact* form of the musical statement is necessary for the recall of the musical fact, for it is only identical musical forms which have identical musical effects. After frequent repetitions of identical musical forms, having identical musical effects, these effects become fixed in the mind and may be used independently.

All effective methods of teaching music, therefore, depend upon the thoroughness and definiteness with which musical memory is developed. The capacity of the musical memory to give form permanency to musical effects, that is, to restate tone relations in exact order, is one important test of musical development.

Use of Imitation in Teaching Procedure

The importance of imitation as an expressive process has already been explained. Its specific uses in the teaching procedure will now be discussed in detail.

Types of imitation used at different stages of musical progress. The child's first singing is done entirely by *ear-imitation*. He sings by imitating a model, which may be furnished by his teacher, by other children, or by a musical instrument. If he is sufficiently musical he may invent melodies and sing them; in this case the model is furnished by his own auditory imagery, but the singing is no less imitative. Songs which are memorized are similarly resung from an auditory image recorded by the musical memory.

Later, the introduction of the musical notation introduces *eye-initiative imitation*, first as a guide in singing familiar songs, later in learning new ones. In the development of independent sight reading, imitation remains the basic process.

Ear imitation in group singing. Children singing in a class help each other from the very first day. The model is set and the group begins to sing. As this imitative singing proceeds, some children will be able to go on with their imitative recall of the tune where others have stopped. Thus, with the impetus that comes from different members of the class, the song as a whole is sung. Gradually, by means of subsequent repetitions, the song is fixed as a model in the memory of each child and all become about equally facile in their imitation of it.

How the memory image of the song is formed and used. When children first sing songs, they perceive tunes but not tones. Tones, in themselves, are not music; they are raw material, which, shaped into forms by the creative impulse, becomes music. The unity and coherence of the song, its balance and proportion, its melodic tendency, help the beginner to sing it. The musical structure has a carrying power which makes the tune not only easier to follow but also easier to remember. The fact that the song has pattern and structure aids the imitative recall at the first singing from the model; each subsequent repetition helps to fix this pattern and structure, *as a whole*, in the musical memory. Once the song is thus fixed, it is recalled as a whole, and may be sung expressively because the complete musical pattern becomes the impulse as well as the model for imitation.

How the ear images of musical effects are formed and fixed. In learning to sing the first songs presented to them, the children gradually come to have a feeling for *the tone patterns within the song*, as well as for the song as a whole. Owing to the structure of the songs selected for presentation at this stage of the work, this feeling for tone patterns develops naturally into a feeling for the scale and chord progressions. At this point the teacher may sing the scale to the class

and ask them to sing it. They will learn it as they learned their songs, by imitative recall. In the same way they learn the tonic-chord tones. This work is still done entirely by ear-imitation.

The first use of eye-reënforcement of ear imitation. (*a*) *Singing the scale.* The time has now come when the teacher can write the scale on the blackboard and have the children sing it while watching the notes. At first they sing it while merely looking at the notes as they pass from tone to tone. Only after several repetitions do they come to associate the tones of the scale which they are singing with the note representations on the blackboard. Gradually, however, the associational process becomes complete. The children can sing the scale and they recognize its written representation. Later they grow able to sing parts of scale progressions, and still later they can recall certain notes of the scale on seeing these notes graphically indicated. The use of the *sol-fa* syllables will probably give this work a more definite basis for practice. The four simple note characters, whole note, quarter note, half note, and eighth note, may all be used to represent the scale, thus familiarizing the children with their appearance.

2. *Singing songs.* The same process will probably have been already applied to the notation of songs, both familiar and new, either written on the blackboard or appearing in the book. The process is one of imitative recall, the suggestion of the notation to the eye reënforcing ear imitation.

This singing under the suggestive guidance of the notation is essentially imitative—just as imitative as if the teacher sang the melody, furnishing an aural pattern for imitation. The only difference is that the pattern is set by the notation itself, which, from its simplicity, strong melodic trend, obvious phrase structure, and more or less exact repetitions, leads the class, once started, as inexorably forward as if the teacher were singing the song for and with them.

Take for instance, "The Windmill," *First Book of Songs*, p. 40. Children in the Third Year who have learned the scale, either with or without the *sol-fa* syllables, who have sung it in connection with its representation on the board, and have had sufficient experience in the use of the notation as an aid in singing familiar melodies, will sing this song easily, with little or no aid from the teacher, under the guiding influence of the scale feeling as suggested by the notation.

How studies are used in teaching musical problems by the imitative process. As already stated, every musical problem should be learned by the simple process of imitation. To accomplish this, these problems have been embodied in short studies accompanying the songs of the Foresman series. These studies should

be treated precisely as the songs are treated. In the early stages of the work they are rote problems, to be practiced in connection with the notes; later they are sight-reading problems, to be read at sight just as songs are read. When singing the studies imitatively, the children should be taught the names of the note characters in their relation to the lines and spaces of the staff. In the very beginning it is sufficient to teach the mere names of the notes—whole notes, half notes, etc., as stated above. Next the children begin to be familiar with the significance of the notes on the lines and spaces of the staff—the repeated note, the scale progression, the chord progressions and other intervals, and their relative time values.

Learning and applying the *sol-fa* syllables. The processes of learning and of applying the *sol-fa* syllables should be identical. In the beginning the children learn the scale and the chord progressions, using the *sol-fa* syllables, by the same process used in learning a melody with accompanying words. This learning process is *imitation*. Later they memorize these technical forms; still later they apply the syllables in learning unfamiliar songs. This process of application should be *kept imitative*, if the best results are to be obtained, and should *not* be allowed to become a recognition of individual tones through the use of identifying names. The preparation for this imitative use of the syllables is applying them to songs already familiar, for the purpose of learning to sing them fluently with the melody. The next step is applying them to songs of simple, obvious tonal progressions and form, as a reënforcement of the suggestion of the notation. This period of adjustment should be long enough and should include the study of a sufficient number of songs to make their use in this manner as fluent as with songs already familiar. To accomplish this it is necessary to have at hand a sufficient number of songs of the particular type required, arranged according to certain musical relationships. Gradually, as the songs become more difficult, and the feeling tendency not quite strong enough to carry the singing along with the slight aid of the imitative use of the syllables, the *associational* use of the syllables should be developed through using them in studies and in the practice of individual intervals.

This associational use, however, by which an unfamiliar song is sung by applying the names of the syllables, is not, of itself, properly described as *sight reading* during all the earlier period of its application. It is merely a slower process of developing a model for imitation in later repetitions. Theoretically, however, this process finally develops the capacity to sing unfamiliar songs through the use of the *sol-fa* syllables with the same fluency and the same expres-

siveness as when the syllables are applied to a familiar song. Among children of average musical capacity, with the short time at present allowed for music in the schools, a large proportion do not pass completely beyond the associational use of the syllables; even if they seem to do so, by reason of class work and of specially selected song material, it will be found that after they leave school they will rely chiefly upon the earlier associational practice. The exceptionally musical children, however, will be able to perfect the process and reach the theoretical standard of sight reading described above. In such cases, the process is as essentially imitative as the rote singing of the first years.

Beginning to apply technical knowledge to the imitative use of the notation. Up to the beginning of the Third Year, or even to the middle of the Third Year, singing has been largely ear imitation with only a slight suggestive eye-reënforcement from the notes, as described above. At this point a change in procedure usually begins, based on the fact that every musical effect is produced by a corresponding tone or a group of tones in definite pitch and time relations and that these relations may be named and written down in musical notation. Each tone group so written down can be reproduced by anyone who understands these relationships and applies them by a process of analysis and reasoning. To begin to learn how to do this is the next step in the child's progress.

Difference between the teacher's application of technical knowledge and the child's. This beginning must be made with a clear sense in the teacher's mind of the end to be attained and also of the necessity for preserving and continuing to utilize the musical feeling and capacity for expression already developed in the child. This can only be accomplished by keeping in mind the difference between her own experienced application of technical knowledge and the child's inability (due to inexperience and immaturity) to apply knowledge and express feeling at the same time. The child can learn the facts, as facts, as easily as his teacher can; he can also sing by imitation with the same facility; he can follow as easily the suggestion of the notes in practicing a familiar song; he can even follow the suggestion of the notes in learning songs of certain structural types as well as she; the tendency of the teacher is to suppose that he can also apply definite technical knowledge in the same manner as she does herself. On analysis, however, the teacher will find that her own performance is the result of coördination between knowledge and expression. While she can use the facts of music as a stimulus to correct musical performance the child is still unable to coördinate his knowledge of facts and his natural feeling of response.

With the teacher, knowledge and reasoning control the imitative process; the child, if his singing is to be expressive, must still give precedence to imitation.

Coördination the result of an adjustment between expression and knowledge. To obtain the necessary coördination between technical knowledge and feeling-reaction, a long period of sense training in the use of the notation is necessary, usually covering the Third and Fourth years of school music. The aim of the teacher throughout this period is to establish and maintain the right adjustment between musical expression as dependent on feeling-reaction and technical knowledge as dependent on intellectual application.

How the teacher should measure progress during this period. There must, of course, be no tendency on the teacher's part to minimize the steps toward independent sight-reading which the children are taking during this period. While she must realize their inability to *apply their knowledge as she applies hers*, she must recognize the delicate adjustments which are gradually and almost imperceptibly being made, and must be on the alert to encourage initiative and to stimulate real independence as soon as it appears. On the other hand she must not be discouraged if the growth in independence seems to be slow, and must continue to place emphasis on spontaneous expression, enrichment of musical feeling, and steady growth in imitative facility and memory retentiveness.

The maturing of the sight-reading process. Approximately at the beginning of the Fifth Year, if the work already outlined has been competently carried on, the teacher and her pupils meet on a common ground, both in expressive singing and in the use of technical problems. The coördinating and unifying of divergent processes on the part of the pupils have been to a certain extent completed. The children are now ready to apply their knowledge of technical facts directly, as a means of reading the unfamiliar song at sight. The work, however, must not be allowed to proceed too rapidly, and frequent return to previous purely imitative experiences and practices must be carried on.

Teaching procedure in the Fifth Year. Throughout the Fifth Year some of the new songs should be learned and studied as they were in the previous years. Only in this way can the teacher be assured that the singing will be kept spontaneous and expressive, for there is danger, even at this stage, that the use of technical facts and knowledge may develop a tendency to calculation on the part of the pupils, at the expense of good expression. The point to be remembered is that the process of calculation is important in sight reading only as it strengthens and confirms the process of expression already established.

At this stage the technical studies used become more difficult. They may now be made a real basis for sight-reading practice by the class. They should be read at sight as a test of familiarity with the effects embodied in them, and they should be committed to memory in order that they may be used with other songs than the ones with which they are immediately associated.

Teaching procedure in the Sixth Year. In the Sixth Year the class should be able to use and apply the technical facts of music entirely on their own initiative. By this time they should have reached a stage of musical maturity in which there is complete coördination between their knowledge of technical facts and their ability to apply this knowledge in a musical way. The music work of the year should develop the capacity to read at sight music of ordinary difficulty.

The final three years. The work of the Seventh, Eighth, and Ninth years is the continuation of practice in the now coördinated and unified operation of a knowledge of technical facts and its application in musical expression. The work of these three years should give lasting cultural value to the school course in music. Not only should the class have a large repertory of good songs and an appreciation of what is fine in music, but they also should have developed a capacity to read and understand music of a fair degree of difficulty.

Practical Method of Using Musical Form

Obvious song form an aid in learning and memorizing. The form of the song is the greatest aid in learning the song, either by ear or eye imitation.

Many of the very best songs suitable for children to sing in the schools are entirely obvious in structure. For instance, "Balloon Song," *First Book of Songs*, p. 6, contains only tonic-chord tones, repeated tones, and scale progressions. Furthermore, the third motive is an exact repetition of the first motive, while the last motive is an exact repetition of the second motive with the exception of one note.

This simplicity and uniformity of structure makes the song very easy to sing, either wholly as a rote song or partly by the suggestive aid of the notes. It also gives the notes the right kind of suggestive value when the children follow them as a means of fixing the song in memory after they have sung it one or more times either by ear imitation or by following the notes in the first place.

The germ theme. "The Fairy Piper," *First Book of Songs*, p. 7, also contains only tonic-chord tones, repeated tones, and scale progressions. Here

again the third motive is an exact repetition of the first motive, while the last motive is a repetition of the first motive with the exception of the last few notes. It will be observed that the first motive, or what might be called the *germ-theme* (the first line of the song), contains all the rhythmic and interval problems of the song as a whole—scale and chord progressions and the eighth and quarter notes. Consequently, after this first motive is sung, the particular order of proceeding, both rhythmically and melodically, is a strong impetus in aiding the children to sing the rest of the song.

The thought embodied in the words of a sentence as they are arranged and grouped is the real guiding influence in reading it. In like manner, the feeling-reaction to the particular order and grouping of the tones is the real guide in singing a familiar song, as well as in singing an unfamiliar song from the notes, and in perfecting the song through repetition either with or without the support of the notes on the staff.

Musical effects fixed by repetition. As already explained, the child's progress in music is based upon his ability to respond to, recognize, and reproduce imitatively musical effects. This ability is acquired by long-continued repetition of songs or studies which contain the effects which are to be fixed in the musical memory. Thus, at every stage of school music, from the earliest ear-imitation to the final independent singing from the notation, the learning process is *repetition.*

Use of repetition in successive stages of musical development.

1. The rote singing of the early grades is ear-imitation of a pattern; the aim is to reënforce musical feeling. Many repetitions are necessary, both to secure the best expression and to familiarize the children with various musical effects.

2. The first use of the notation is made by re-singing familiar songs while the children follow the notation. Repetition here is the essential element.

3. The first singing of songs at the suggestion of the notation is useful chiefly as it establishes a basis for the later repetitions in which correct expression is attained.

4 In the final stages of sight reading, even in its most finished development, repetition in one form or another is still practiced, since it is the subsequent singing of the song, when the mind has been freed from the initial effort to establish the unfamiliar pattern, that is the musically productive phase of sight reading.

How repetition improves expression. Singing a song from the notes with the principal effort and thought of the singer concentrated on producing the correct tones in their proper time lengths is merely a preparatory stage, laying the foundation for repetitional practice. The cultural value of singing a song

comes only after expressive singing has become entirely spontaneous. To sing in this manner requires concentration on expression through much repetition after the song has become familiar.

In this repetitive singing, facility of expression and correctness of interpretation are developed under the influence of cumulative feeling-reaction.

The Effect of Group Singing on The Individual

Children in the same grade vary in musical capacity. In planning the music work for any year the teacher should remember that the grading of the children has been based not on their degree of musical capacity or progress but on their work in the general school subjects. This might at first appear to be disadvantageous, as it results in a great variation in the musical capacity of the pupils in each class.

Reasons why this variation may be a help in teaching music. As a matter of fact, however, the nature of music and the children's reactions to it usually make this variation a help rather than a hindrance. In the first place, there is a body of technical facts which must be learned by the children of each grade above the second. These facts can best be taught to children who are on the same general level of mental development, whatever their difference in purely musical capacity.

In the second place, the first essential in teaching a song is the establishing of the most effective model for imitation. This model should have the quality and volume peculiar to concerted singing; it should utilize the leadership of the best singers with the reënforcement of those who can follow tunefully, care being taken to minimize the effect of monotones or of those who sing out of tune. In this manner the teacher can utilize the total singing capacity of the class in order to develop the special ability of each individual. The more musical section of the class can be used as a stimulus and guide to the less musical. This is an important aid in a system of music education which is based on expression and in which imitation is recognized as the fundamental learning process.

Finally, as already said, effectiveness in music education consists in the quality of the after-repetitions rather than in the exactness of the first utterance. In all such repetitions, the effect of reënforcement by the more musical upon the singing of the less gifted is most helpful. Gradually, as the singing practice continues, the less gifted, if properly stimulated and directed, will come to use the notation with much the same facility as do the leaders.

Musical capacity of individuals should be rated and classified. In beginning the year's work in music, no matter what the grade, the teacher should take an inventory of the natural capacity of the children. She should discover those who have the best voices; those who have the most clearly marked rhythmic feeling; those who imitate most accurately; those who sing most expressively; and those who may be depended upon to retain in memory the patterns set. When sight-reading practice is begun, she should carefully note those who are doing the best work. This work will, of course, require individual tests. These tests not only will enable the teacher to assign each child to his place in the group and to correct any specific faults, but also can be made to have a disciplinary value from their psychological effect on the child's own sense of his developing ability.

Developing individual responsibility and initiative. Children of all degrees of musical capacity should be made to feel responsible for taking the initiative at the earliest possible moment. The more musical should be encouraged to attain their fullest capacity, both in imitative singing and in sight reading; the less musical should be continually stimulated to develop to the standard of the leaders. While, as already explained, these natural leaders will greatly assist and stimulate the singing of the entire class, the less musical should never be allowed to depend upon them to the extent of weakening their own initiative. Leadership from the stronger should be made to mean the opportunity for the weaker to learn to help themselves.

Responsibility and initiative will be greatly assisted by individual singing practice in addition to that necessary for testing purposes. As far as possible, each essential problem should be practiced by each child individually.

Pedagogical value of concerted singing. The measure of the quality of school music teaching is the degree and kind of feeling-reaction which it develops, and the resultant refinement and enrichment of the child's emotional nature. Only through the singing of the group can the individual child receive the stimulus which will give to the pattern he hears sufficient body and timbre for the purpose of imitative singing, quicken his feeling-reaction to music, and store his memory with good songs.

Concerted singing is the foundation of all productive singing practice in the schoolroom, and all methods for classroom work must be planned to utilize the singing of the entire group of children. The advantage of class-room singing may be summed up in the statement that *the pattern is composite while response to it is individual.*

These suggestions regarding the reactions within the group in any average

class are in full accord with, and help to make operative, the principle previously set down in this discussion: namely, that the basis of all musical development is the training of the expressive processes.

The Music Hour

How to measure results in music. The music hour affords a great opportunity for the teacher, since much can be accomplished in little time and with comparatively little effort. Music being wholly a matter of feeling, results from its study depend not upon length of time or degree of effort, but upon kind of reaction and permanency of impressions. Musical expression is a matter of spontaneous response rather than one of consciously directed effort demanding a certain period of time for its accomplishment.

The grade teacher, accustomed because of experience in teaching the fact subjects to measure progress by standards of intellectual accomplishment, inclines to apply these same tests and standards to the teaching of music. In the fact subjects, the number and kind of facts to be taught, and the degree of concentration devoted to each, automatically determine the length of time required for a lesson period. The subject matter itself furnishes the basis for gradation. The teacher who attempts to handle the music period and to plan the music work in precisely the manner that she plans the fact subjects will find that there will be a great loss of time and a decided lack of concentration.

Progress in music comes in inspirational climaxes rather than through chronological periods. Emotional experiences are not to be measured by their duration. Feeling-reaction cannot be estimated by the hand of the clock. A song that takes but a minute or two for its singing may be of the greatest inspirational satisfaction, a stimulus that will last even though the song itself may have passed from memory.

Each song a musical experience. Every musical experience is complete in itself. Every song is a musical entity and does not depend upon any other song for its expression; neither does the effectiveness of the song at all depend upon the time it takes to sing it. Some of the most interesting and beautiful songs in existence are made up of but eight or sixteen measures. The singing of one of these songs is as complete and final a musical experience as is the singing of one of the most difficult and intricate musical compositions. This is especially true when the song has several stanzas, in which case each stanza after the first should be sung as an extension of the music rather than a mere repetition of the same melody.

Feeling-reaction the aim in each lesson. Because of the limited time that can be given to the music period it is essential that every one of its fifteen or twenty minutes (or whatever the time may be) should be made to count in terms of actual musical results at the time. As nearly as possible, the music lesson should be made a series of high moments in feeling-reaction, of intense imitative and memory activity. Technical problems, to whatever extent they are necessary to make the lessons more effective, should either grow out of or lead up to these experiences in feeling and expression. Practice in these problems should be colored by the inspirational quality of the song.

In order to accomplish the most in a given lesson period, the teacher should carefully plan each lesson in advance. To do this intelligently, she must understand the character of the song material to be used and the way to present it. Most of all it is important that she should know how to concentrate on getting results in feeling-reaction.

How to save time in the music lesson. 1. *By repetitional practice.* This concentration means first of all the saving of time, which is most essential to the teaching of music as it must be conducted in the schools. The teacher should so plan that each song may be learned in the shortest possible time. The development of feeling-reaction is a question of intensity of interest and concentration. The point is not to hurry the lesson through, so as to seem to be endeavoring to save time, but to reënforce each feeling experience through repetitions and reiterated practice, remembering that results are measured not by mechanical progress but by cumulative feeling response.

2. *By using the song as a teaching unit.* By basing all study and practice on songs, and on studies directly related to the songs, this can be accomplished. If the songs are truly inspirational and of the right structural type, each will suggest its own method of presentation and point the way to the use of the accompanying studies with their problems. That is, not only is the song a musical entity, but it also should be made a teaching entity.

Consequently the lesson hour in music is not a single lesson with a beginning, an intermediate, and a concluding stage, but a series of lessons, each complete and satisfactory in itself, and measured by its own climax of feeling stimulus and feeling-reaction. This principle holds true whether several songs or a single song are studied during the lesson hour. This is well exemplified if the single song has several stanzas; in which case each stanza may be considered a lesson in itself—a climax of feeling stimulus—with the added advantage that the lesson is progressively cumulative, as the successive stanzas are sung.

In a lesson where several songs are sung, where each feeling climax is complete in itself, there is a carry-over of feeling stimulus from each song to the next. This is especially true if the songs are in the same key and the same tempo, or if they are in either the same key or the same tempo, or if they have other points of musical similarity, such as the same kind of repetitions of tone groups, the same types of scale progressions, or the same intervals occurring in much the same way. This carry-over, however, in no way modifies what has been said of the feeling completeness of each song, as a finished lesson in itself.

When a song is too difficult to be learned in a single lesson period, or in that part of the period which is devoted to it, the feeling-reaction that develops through this work as far as it has been done, although incomplete, should be considered a complete lesson for that day or for that part of the period. For instance, if the children read a certain song at sight without sufficient time to develop correct expression by repetition, they should not be allowed to think that their work is unfinished and therefore unsatisfactory. Rather, they should be made to feel that what has been accomplished is satisfying as far as it has gone, and that the actual task of completing the work should be made a part of the following lesson or lessons.

When studies are used with a song they are to form part of the same lesson and are to be considered as reënforcing the study of the song.

3. *By orderly preparation of work.* The teacher should plan to have the songs on the day's program ready for the children to sing. She should see that the children begin the singing with the least possible loss of time. The best preparation for singing is to begin to sing. The result of singing a song is a feeling climax which needs no explanation or description. What has been said of the songs holds true in regard to the studies.

Length of time needed to sing a song. The actual singing of the average song requires an astonishingly short time. Any of the shorter songs intended for the elementary grades, even when they have three or four stanzas, can be sung in a single minute. The average hymn, even of slow tempo, does not require over two or three minutes at the outside. A single stanza of any of the shorter songs can be sung in correct tempo in not over fifteen or twenty seconds. The fact that the song may be sung in so brief a period in no way affects the definiteness of feeling-reaction. The feeling climax may be just as distinct and just as complete as if ten times the amount of time had been consumed.

It is essential that the singing of each song or each stanza of a song should not be hurried. A certain deliberation without actual loss of time is necessary.

The value of intervals of relaxation. There should be enough pause between repetitions. A certain relaxation should follow a feeling climax, in order that the feeling-reaction may fully satisfy. It is during these intervals that the effect of the song's unity becomes intensified and made definite for each individual. They should be counted as an integral part of each lesson, for in their sum total, as time goes on, they represent a feeling accumulation which is to remain as the fundamental and permanent musical possession of each child.

Importance of establishing and sustaining the right musical mood. Much can be accomplished in a music lesson of fifteen or twenty minutes, depending upon the quality of the stimulus and the enthusiasm and inspiration which the teacher infuses into the lesson. Usually the work should be planned so that the music period begins and ends with the singing of a familiar song. At the beginning, this singing establishes a musical mood which persists throughout the lesson; when the lesson closes with the singing of a song which appeals to the children, the effect of the music period will more surely carry over.

Complete feeling-reaction to music depends upon sustaining the right feeling mood once it is established. Musical expression is so completely a matter of feeling that feeling-reaction must be kept as continuously operative as possible, not only in singing the songs but also in the study of the technical problems. It will be obvious that the mental stress resulting from the close study and concentrated analysis of technical problems tends to take the children away from the singing mood. Care must be used in studying these problems to minimize such mental tension, and to make the study a matter of imitative repetition, not one of continued calculation and re-calculation. The concentration should be on imitative practice and memorizing processes.

How technical studies should be sung. When a study is sung it should be immediately resung, whether learned by imitation or sung at sight from the notes. It may be necessary to sing a particular study several times in quick succession, in order to intensify the impression of the technical problems which it is intended to illustrate and to develop a definite sense impression that will be fixed and lasting.

The correct preparation for using technical problems as an aid in the expressive singing of songs is to practice problems expressively. It is the fluent and facile *singing* of such problems that alone prepares the children for their fluent and facile use in a different musical setting. It must not be forgotten that these studies are not designed primarily for sight-reading practice—they may be read

from the notes, if necessary, but immediate repetition should develop their fluent singing. The operative process in sight reading is imitation.

Balancing different types of lessons. Experience will show the teacher how to balance the work of the music period between technical study and spontaneous song singing. While all singing should as far as possible be spontaneous and free, a certain part of the singing hour should be devoted to the concentrated study of musical problems. This study of technical problems should by no means be limited to the studies; every song may be used for the purpose of studying its problems, etc. This concentration, however, should show itself in intensified repetition, in which, as far as possible, fluent expression is preserved or is restored by repetition to whatever extent it is temporarily broken down. Occasionally, at longer or shorter intervals, the entire lesson may be devoted to singing songs. A few lessons during the year may be entirely given over to practice in technical studies. Care should be taken that the work in these studies be kept intensely imitative; repetition should be the basic reliance, the musical memory the final test. Care must be taken that all nomenclature is correctly and definitely taught.

How to associate song singing and study singing in review. It is a good plan to have the pupils occasionally sing a song with their books closed, and then to ask them to recall from memory the study accompanying this song in the *Manual*. This study they have learned previously. Such recall tends to build up the right kind of association between the problem relationships as embodied in the song and these same relationships as found in the study. In this way the stimulus from the musical effect of the problem in the song is carried back to the same problem as found in the corresponding study, thus, through suggestion, intensifying the memory association between the musical problems as found in the song and the same problems as found in the study.

Continued practice of this sort will be cumulative in its effect. By occasionally relating the songs and the studies in this way, every song with its accompanying study may have been practiced in this fashion. This, of course, cannot be done until after each study has been learned and sung in connection with its accompanying song and also sung in isolation, for the sake of developing the memory, according to the plan set down in the week-by-week outline.

Programs of various types. There should be occasional program days, when the songs to be sung have been selected with some special purpose in mind, not only for special days such as Christmas, Easter, etc., but at intervals of once or twice a month, or oftener. It will add to the interest if this program

be written on the blackboard—the day of the week, the date, and the list of songs beneath. If possible, the teacher should give a general name or title to the program, which will suggest the purpose for which the songs have been selected.

It is a good idea to give a program of songs of a particular country, part folk songs and part composed songs. The teacher, by referring to the Alphabetical Index at the end of each *Book of Songs*, will find no difficulty in selecting these programs. Sometimes one of the pupils or a committee of the pupils may be asked to arrange the plan and to select the songs. For a complete discussion of this subject with suggested programs, see pp. 242-247.

Selection of songs for daily review. For the sake of discipline, and to give the music lesson its proper value, the songs for review to be sung during the lesson should be selected in advance (unless special instructions are given in the weekly outline of work), and, if the teacher prefers, these titles may be written on the blackboard. The haphazard selection of songs for review by pupils who ask for those that are favorites at the moment is harmful. Such a choice may not be in accord with the consistent purpose that the teacher has in mind for the lesson.

While there will be favorite songs and each pupil will have his own preferences and may on occasion be encouraged to express them, the class should be led to feel that every song in the book has some special musical value.

Musical Appreciation

Musical appreciation an aim in school music. One main purpose of school music teaching is the development of the ability to appreciate music. The æsthetic training given should be broad enough in character to influence the pupil's attitude toward his other school subjects and to carry over beyond the school period as a part of his adult cultural equipment.

Relation between appreciation and expression. The development of musical appreciation in school children depends largely upon the type of musical experience provided for them. School music should begin by cultivating the child's natural response to music heard and his interest in hearing and expressing it. Its aim should be the development of the ability to enjoy music and to discriminate between what is good and what is commonplace. Growth in the ability to appreciate music coincides very closely with the development of the expressive processes, imitation and memory. This development, it should be remembered, takes place as the result not only of producing music but also of hearing it. While there is undoubtedly a special interest and vividness in the child's experi-

ence of his own performance, there is no reason why properly motivated listening to the performance of others should not be equally educative. Most of the musical experience of the average adult takes the form of listening, and school training should take this into account. This listening should have in it an element of expression, as a result of remembered experiences and the habit of appreciation.

Appreciation as a unifying force in musical training. Music teaching in the early grades should consist largely in having the children sing many good songs of the right type. The main emphasis should be put upon response and the stimulated desire to express, and little or no attention should be called to the music itself. Musical appreciation at this stage means simply enjoyment of singing, with musical and emotional response.

When the capacity for expression has been further developed, the structural form of songs should be explained, and moods observed and named. Both form and mood should now be used to extend and strengthen the children's ability to express a song adequately. During this learning period, also, the children should acquire, in a musical way, a background of solid technical knowledge. Musical appreciation should, by now, be sufficiently developed to include a sense of form, of mood, and of the song as a musical entity. Throughout this period of acquiring knowledge, appreciation should be the motivating influence out of which the capacity for expression must grow. Once mood, structure, and technical knowledge are securely established as a part of the ability to express, the time has come to make use of informative phases, hitherto scarcely touched on—facts about music, composers, musical instruments, anything which connects music with other fields of knowledge and gives it human interest or cultural significance. These facts also stimulate and enrich the children's feeling-reaction to music, and while they have undoubted value as part of the children's intellectual equipment their main importance is the reaction on interest in music itself. At this stage appreciation becomes a link between music and the rest of the child's world, without losing its distinctively musical character.

Appreciation is thus seen to make use of responsive mood, interest in expression, musical feeling, technical knowledge, and knowledge about music, successively and at last simultaneously, as these fall into place in the school-music program. At every stage in the work musical appreciation is the unifying force which holds all these together and coördinates them in a consistent and harmonious development.

Information about music as a source of interest. The interest-creating value of information about music, and of other incidental aspects of the songs taught, should be made use of to the full. In the earlier grades, where the song means hardly anything more than a rhythmic pattern of words and tones, these related facts will often help greatly in building up interest and in motivating the singing. Children will have more anticipatory interest in a song from a well-known children's opera, such as *Snow White* or *Hansel and Gretel*, than in one of which they know nothing. It is of course always to be remembered that such a source of interest is merely a stop-gap until real musical interest is developed. If their music work is to have value, they must learn to feel that the music itself should justify preliminary interest and furnish a motive for singing, and that in the music itself they must find their satisfaction. In other words, they must learn, in time, to center their interest in the song and not in its associations; but in the meantime the associations should be wisely used.

Later, when appreciation is more developed, and real musical taste is being formed, the associations of music are still valuable. The song which can be linked with history, biography, folklore, or poetry, or which has some strong ethical or traditional association, will do much to fit music into its place in the rapidly developing cultural life of the adolescent.

Musical appreciation as a test of progress. The ability to appreciate music, growing with the development of the power to express, based on the knowledge acquired as the child passes through successive grades, and showing itself in progressively greater and more intelligent interest and enjoyment, is one of the best possible tests of real progress in music. The ability to sing from the notes without assistance, depending on the development of initiative, must be firmly based not only on accurate feeling response to a musical stimulus but also on appreciation—that is, on a gradually developing understanding and enjoyment of music, systematically fostered from the earliest school experiences. In like manner, the great body of information *about* music—stories of songs, facts about musical instruments and compositions, musical history and biography—which is so greatly emphasized at the present time, must be clearly understood as having musical significance only as it increases the understanding and enjoyment of music.

The development of musical appreciation, thus regarded, becomes a fundamental, rather than an incidental, part of school-music teaching. In the first place, it is the surest stimulus of good expression; in the second place, it furnishes a standard by which truly musical results can be safely estimated. It should never be considered as something apart from musical expression, to be

superimposed upon already finished expressive results. Musical appreciation must show itself in every step of progress from the first year of school to the last.

Training in music, thus motivated, can take its place among the culturally important subjects of the schools. With this background of appreciation, school music is not a kind of skill, mechanically acquired and disregarded when it is no longer compulsory, but a permanent part of the æsthetic and cultural life of the children. Music has become a part of the total educative process, a source of pleasure in itself, and related by strong associational links to other interests and enjoyments. It should, at the best, make possible a more sensitive and discriminating response to environment, a finer sense of values, and a keener appreciation of beauty.

Type of material needed for training in appreciation. Appreciation cannot be graded. It is a quality as complete relatively in the beginning as in its more mature development. To train in appreciation demands, however, a series of experiences graduated to the increasing capacity of the maturing individual. There must be, therefore, a gradation of musical experiences corresponding to the feeling capacity and the mood demands of the growing child. The mood reaction of the songs must advance from the more simple and direct to the more complex and subtle. There must also be enough variety in the song material and sufficient exercise in similarities, varieties, and contrasts, to produce out of these reactions certain definite and dependable mood recognitions. These, reënforced by the more definite feeling for form and the thorough knowledge of the technical facts upon which this form depends, will give a complete musical training. Thus all the requirements of musical appreciation are met.

Every song suitable for study in the schools, no matter what the grade, must have musical *beauty*. It must be complete and satisfying in its *appeal to the musical feeling*. All the songs, even the shortest and the simplest, must satisfy the feeling for *artistic unity*; they must have continuity, balance, proportion, etc. The complete body of songs must include all the varieties of structural forms. Each song must appeal to the growing interests of the children.

Importance of strongly marked mood in songs for children. The essential musical quality of a song is its mood. It is this which causes the corresponding emotional reaction in the singer. The singer naturally responds to the religious mood of the hymn, the martial mood of the soldier's song, the play mood of the action song. All these moods are intensified by the addition of the verse. In the early years, the mood which each song embodies may be indefinite because of the child's inexperience and immaturity. Here the associational value of

the verse is very helpful in bringing out the particular mood of the song. As the children progress and the songs become more difficult, with greater complexity and variety of mood even within the same song, well-adapted verse is an important guide.

How to use mood effects in training for appreciation. Children will respond quite subconsciously to the mood effect of a song. This subconscious response can be observed by the teacher in order to gauge the degree of feeling-reaction and to test growth in musical appreciation. For young children, songs should be chosen which produce strongly marked, easily differentiated moods in sufficient number to give variety and interest.

Interesting mood effects vary from those of the hymn and the lullaby to those of the play song and the dance. The lesson period may center about one of these, or songs in contrasting moods may be chosen.

The choice of songs for review gives an opportunity for building up mood appreciation by the selection of songs in the same or contrasting moods.

As the children become more mature and experienced in music, they become able to recognize mood for themselves. Frequent practice in the selection of songs on this basis should be given. This discrimination is a valuable exercise in training musical taste and aids in the development of musical appreciation.

It is most important that the discussion of mood in actual class work be kept *musical* and not allowed to become mere guess work on the one hand or a lesson in the choice of words on the other. The mood of a song is often indefinite, often more easily determined from the words than from the music, often changes within the song. The teacher should keep in mind this intangible and elusive quality in mood and should not allow her class work to become a mechanical exercise in word finding; she must also remember, however, that every song really produces a mood reaction which is *felt* by the child whether he can define it or not, and that this emotional color in the song is one of its most important characteristics. If the class have difficulty in finding a word for a mood and this difficulty seems to be based on a really elusive quality, do not urge them to useless mental struggle for a word or allow them to feel that they have failed. Ask them to sing the song in such a way as to express their sense of its mood.

It is also helpful to use physical activities such as marching, posturing, dancing, as well as dramatic interpretation, to intensify perception of the mood of songs and interest in the songs themselves. This work also brings about a closer coördination between the physical and the mental development of the children, giving greater vitality to song interpretation.

How the verse of songs can aid appreciation. In the kindergarten and the first two years of school the verse, though purely associational, may be made the basis of the child's interest, as an initial step towards learning the song or as a definite reënforcement to the melody. In this period the verse for the most part will have to be learned as the songs are learned—by imitation. Even if read wholly or in part by the children, it should be memorized, or at least made familiar by repetition, in order that the melody may be sung more fluently. Through the metrical form of the verse, the children are helped to a response to the rhythm of the song. Thus their first step towards technical understanding comes as appreciation rather than as technical information.

At a later stage the verse continues to be useful in establishing the measure rhythm of the song. Even when the melody is first learned without the words, by some sight-reading process, the use of the verse in later singing helps to reënforce the measure rhythm as decided by the accents.

In most songs the form of the verse corresponds to the form of the song. This fact may be taken advantage of by having the class read the verse or parts of it and thus suggest in advance the feeling for the form of the song. When the song is sung at sight with the words, the verse may be used subsequently to reënforce feeling for the form of the melody. Generally speaking, the coincidence between verse structure and song structure will be found invaluable in teaching technical detail. The emphasis, of course, is always on the appreciative phase of this work.

How to relate technical study to appreciation. Given the right type of songs and an intelligent use of their mood, form, verse, and associational values, a course in school music can produce a high degree of musical appreciation. If the work is to be well done, each phase of music study being made to react on the others in the right way, all the technical facts of music should be introduced in orderly fashion and studied in sequential order, as needed. Satisfactory expression and intelligent use of technical facts are thus made part of the general growth to musical maturity—in other words, to real appreciation.

In order to get the utmost in appreciation from her pupils at each stage of progress the teacher must remember that she has in each song two powerful motivating forces: (1) the musical quality of the song itself, which stimulates and encourages the child's developing capacity for expression; (2) the structural form of the song—its phrases, motives, etc., and their relations—which she must use to facilitate the learning process and to develop good expression. The strictly technical problems—scale, chord, interval, time length, etc.—are to be studied

as integral parts of the song's form structure. Technical problems are to be approached neither as difficulties to be overcome nor as scientific facts but as musical effects which determine the song's character and which, therefore, must be sung fluently and expressively. With such motivation technical study becomes a valuable aid in the growth of appreciation.

How the *Manual* presents musical appreciation. Appreciation in the wider sense just outlined has been made the aim throughout the planning of the Foresman *Book of Songs.* A careful study of the week-by-week outlines for the Third, Fourth, Fifth, and Sixth years and of the section on the *Fifth Book of Songs* will show in detail how this idea of consistent and systematic training in appreciation has been coördinated throughout with the other phases of music study. It must be remembered that musical appreciation is not a thing which can be taught apart from music itself; if school music is to have any value except as a mental gymnastic, it must teach children to appreciate music. If musical appreciation is to have any value except as so much information, it must be related to a trained capacity for musical expression.

1. *The First Two Years.* In the first two years emphasis is put entirely upon mood reaction as it results from the child's response to the songs he hears and his appreciative interest in them. The songs presented must be of sufficient mood variety and so simple that even the small child can express the different moods they represent. In the first two years of school life this concentration on mood is exclusive. The children sing a great variety of songs, covering all mood varieties and respond to them without any modification, as a matter of unhampered expression.

2. *The Third Year.* In the Third Year, mood reaction is still the basis of feeling response. The staff notation, nomenclature, and the note characters on the staff, are used simply in an incidental way, as a reënforcement to expression.

The *First Book of Songs* is used in this grade. This book contains about one hundred songs, covering a wide range of moods. The songs are so selected and so arranged on the basis of their form structure that the form of each may be used as an aid in its first learning by imitation or at sight and also in committing it to memory. At the same time, this use of form is the greatest reënforcement to proper expression. By such training in the Third Year the children become more experienced in musical expression so that they gradually become able to classify songs according to their form resemblances and differences as a step towards technical understanding, and to recognize notes within the different form entities for purposes of identifying the group. At the same time they

respond more definitely to the mood suggestion of each song and appreciate more clearly its musical value.

3. *The Fourth Year.* In the Fourth Year notation, nomenclature, etc., assume a more definite significance to the children, but the reaction to the mood of the song must be kept as definite as in earlier years. The technical phases of study have in themselves no educational or cultural significance. Their value is entirely in their application. The *Second Book of Songs*, which is used in the Fourth Year, continues the work begun in the *First Book of Songs.*

There is this year the same use of musical form; an extended understanding and use of the notation within the tone groups is required, and more general independent use of the notation is expected. Here mood discrimination is carried further, the songs are more mature, and the children grow in appreciation of good music through more extended experience. Memory work begins by this time to play a more important part, and a stronger sense of familiarity with songs as entities is encouraged.

4. *The Fifth Year.* In the Fifth Year the technical phases of music are mastered sufficiently to be used as the initiative in stimulating mood reaction. The children have by the end of this year learned all the problems of time relationships that they are to use as a result of their experience in mood effect, and they are now able to use them for the purpose of producing mood effects entirely on their own initiative. This technical study has as its motivating force the desire to express, which, in turn, is based on growth in appreciation.

The *Third Book of Songs* is used in this year and emphasis is placed on the technical features of its songs. The use of musical form continues as the basis of the work; the mood characteristics of the song are made a matter of analysis, and are at the same time used in their reaction upon musical feeling to teach the independent use of the notation. The children are urged to be more discriminating in their musical response to the songs. Their appreciation of the artistic in music is made to keep pace with their growing ability to sing independently. In this grade, also, the informational side of music begins to be emphasized. Names of great composers are made familiar, and attention is called to the story associations of the songs.

5. *The Sixth Year.* The *Fourth Book of Songs* is used in the Sixth Grade. Here sight-reading initiative includes the understanding of, and response to, musical form and immediately results in the appreciation of mood. All the technical factors have been introduced and are utilized in such a way that each step in advance means clearer understanding and more definite application of

the feeling for musical form. Associated facts relating to the origin and history of the song are here used to a greater extent than before, in preparation for and anticipation of, the more complete and independent work of the following year. This preliminary training must be thorough and extensive. There should be no limit put upon the acquisition of related facts, but the children must be made to realize that all these facts have musical interest and value only so far as they aid expression. The knowledge of such facts, it must be repeated, is not musical appreciation but an *aid* to appreciation. Considered apart from music, they are simply history or biography.

6. *The Upper Grades.* From the Sixth Year on, the process of using the technical problems of music for the purpose of stimulating mood reactions has been completed and it is only necessary to have sufficient songs and to give the children an opportunity to sing them on their own initiative, perfecting the singing through repetition in order to give a wide range of mood experiences which will result in genuine musical appreciation.

The *Fifth Book of Songs*, with its appeal for the pupils of the higher grades or of the Junior High School, presents a complete opportunity for the development of musical appreciation of this type. The singing of each song or group of songs may be made a complete musical experience. The reactions are spontaneous and inspirational. The appeal to appreciation is direct and immediate. The songs have all been selected from fundamental sources, which in themselves make an immediate call upon the pupil's desire for further cultural information about them.

Musical appreciation may at this stage be treated as a subject in itself. Entire lessons may be devoted to it. The material of the *Fifth Book of Songs* is so rich in musical value and associated interest that it furnishes a real incentive for study in related fields of interest. It should always be remembered, however, that emphasis upon, and study of, this phase of musical appreciation is most valuable when it is most clearly and directly related to the actual experiences with music itself and those reactions from such experiences which alone represent genuine musical appreciation.

Throughout the years, from the kindergarten to the high school, all associated interests should be utilized to the precise degree that they contribute to mood effects and, therefore, to the mood reactions of the songs. The singing of a song produces a mood. The mood produces a response. Training in response develops into appreciation—the end and aim of all music education.

II—WEEK BY WEEK OUTLINE
THIRD YEAR TO SIXTH YEAR

In the following detailed course of study, work is outlined for the Third, Fourth, Fifth and Sixth years, covered by the *First, Second, Third,* and *Fourth* Books of Songs respectively. The work of the Seventh, Eighth, and Ninth years, covered by the *Fifth Book of Songs,* is treated in Part III, pp. 191-216.

Schedule of each year's work. The working school year has been considered as usually consisting of thirty weeks, and a definite week-by-week program has been planned on this basis. A certain number of new songs, with songs for review, studies, etc., have been assigned to each week. This assignment has been so planned that all the material in the *First Book of Songs* is covered in the Third Year, all that in the *Second Book of Songs* in the Fourth Year, etc.

Special periods. The remaining weeks of the school year are accounted for as follows:

1. *The preparatory period,* comprising the first week or two after the school year begins, which is mainly devoted to organization, review, singing familiar songs, and preparing the class for the regular work of the year.

2. *The holiday periods,* including in most schools the interval between Thanksgiving and Christmas and perhaps a few days at Easter, when the regular routine is interrupted in order to practice special music.

3. *The closing period,* including the last few weeks of the year, which is usually spent in review, administrative work, and practice for special music.

No work has been assigned for these periods, since conditions vary greatly in different schools. As the schedule stands, it is readily adaptable to any arrangement of the year's work and the teacher can easily make the necessary adjustments at whatever time of year the book may be introduced.

In selecting seasonal and occasional songs the teacher may be guided by the classification in the topical index at the end of each *Book of Songs.* In teaching the songs for special occasions, such as Thanksgiving, Washington's Birthday, etc., present them at least two weeks before the occasion to be celebrated, so that the children may have time for sufficient repetitional practice in order that complete feeling-reaction may be developed, resulting in memory permanency and appropriate expressive interpretation.

The songs thus used should be re-studied as they occur in the regular schedule.

Form Analysis. Every song suitable for school study has a definite form, capable of analysis and description. It is composed of tone groups, the balanced and symmetrical relation of which makes up the song's unity. For the purpose of simple analysis we will consider only the period, phrase, and motive group structure.

Note carefully the structural form of the song, "A Merry Comrade," *First Book of Songs*, p. 12.

It is divided into two main parts, each represented by a page of the notation. Each of these main divisions is called a *period*. Each period is divided into two *phrases*, each consisting of two *motives*. Each motive occupies one staff of the notation.

In the first period, the first motive of the second phrase is an exact repetition of the first motive of the first phrase; the second motive of the second phrase is a slightly varied repetition of the second motive of the first phrase. Compare this section of the song with "The Fairy Piper," p. 7.

The third phrase is in contrast with the two preceding ones, and its two motives are exactly alike. The fourth phrase is an exact repetition of the second phrase.

The first motives of the first, second, and fourth phrases are exactly alike; the second motives of the second and fourth phrases are exactly alike and are a slight variation of the second motive of the first phrase.

Key to Form Analysis. The form analysis of "A Merry Comrade" may be indicated as follows: $\underline{A(a_1\ a_2)\ A'(a_1\ a_2')}\ \underline{B(b_1\ b_1)\ A'(a_1\ a_2')}$.

In this system of summarizing a form analysis, a line is drawn beneath the groups which form a period.

Each capital letter denotes a *phrase*; A, B, etc., stand for phrases which are unlike each other; A′ stands for a phrase which is a varied repetition of A; B′ is a varied repetition of B, etc.; a_1, a_2, a_3, etc., are motives, unlike each other, within phrases A, A′, etc. So also b_1, b_2, b_3 are motives within B, B′, etc.; a_1', a_2', a_3' are motives which are varied repetitions of a_1, a_2, etc. A prime mark (′) always indicates a varied repetition.

Note how the first phrase suggests and determines subsequent melodic and rhythmic effects. As in most of the songs in this series, all the tone relations of the song are there. It is this quality which gives a song *unity*, while the repetitions within the song give it *coherence*.

Study the cumulative effect of these repetitions upon the musical feeling. The fourth phrase, while an exact repetition of the second so far as *notation* is concerned, is very far from being the same when its feeling effect is considered. It

is different because a phrase identical with itself has preceded it, and also because of the interposition of the contrasting third phrase.

Its structural form, combined with its melodic and rhythmic effects, give this song its character.

Using the above as a model, make an analysis of every song taught. A form analysis, indicated by the system of lettering described above, is given for each song in this outline, and will furnish a guide in determining phrases, motives, and periods.

Do not, of course, in the earlier stages, attempt any such analysis for or with the class. It is intended to furnish, by strengthening the teacher's own reaction to the song, the apperceptive background necessary for effective teaching.

The song's structure should, however, be made an effective aid in teaching the song, both by imitation and in later sight-reading practice.

Form Outline. In order to utilize for the class the form of each song as an aid to its correct expression and as suggestive help in learning it, the phrase and motive structure may be graphically represented on the blackboard in a *form outline*.

Take, for example, "Slumber Song," *First Book of Songs*, p. 22.

It is plain that this song has three phrases of two motives each, which may be represented thus:

A_____ _____ _____

B_____ _____ _____

C_____ _____

It is clear that each of these tone groups, both the larger and the smaller, is a feeling unit. The first motive of phrase A may be called the *germ theme*, containing as it does all the melodic and rhythmic relations of the entire song: the half note, the quarter note, the eighth note, also repeated notes, scale progressions, and chordal skips. This particular germ theme, from its own inherent nature, creates a feeling demand for its exact repetition, which is satisfied by the second motive. Just *why* this theme demands exact repetition, while another demands a variation, no one can tell, but the fact may be established by the study of a number of simple songs.

When the first phrase is completed a feeling demand is created for a similar but contrasted phrase and this demand is satisfied by phrase B.

The cumulative effect of these two phrases is a feeling demand for a near return to the first phrase and a final close. The exact form of this closing phrase is determined by harmonic laws.

Form Outline and Form Analysis compared. Each tone group, whether motive or phrase, is balanced by another tone group which may be (*a*) exactly like it, (*b*) a variation of it, or (*c*) a contrast to it. The satisfaction to the musical feeling is exactly the same in each case.

The form outline, which is put on the blackboard for the class, represents merely the group relations of phrase and motive, without any attempt to show these groups as repetitions, varied repetitions, or contrasts.

The form analysis, however, which is given with each song, shows not only the phrase and motive relations, but also the repetitions, variations, and contrasts among these groups, as well as the period structure. As already said, the more elaborate study of the song which is made in the form analysis is not intended to be made by the class but by the teacher, as an aid in preparing her work.

How to use the Form Outline. Suppose that "Slumber Song," outlined on page 39, is being presented for the first time. Sing the song as a whole, so that the class may get its tonal effect. Then sing the first motive,"Little night-wind sighing," and while singing it draw upon the board a line representing the motive. Without breaking the flow of the song, sing the motive, "Hush my baby crying," and draw a second line opposite the first, with a short gap between, as below. Draw the lines for the motives of the second phrase below those for the first, and proceed till the entire song is sung and its structure is thus graphically represented:

At first this graphic representation should be used only incidentally and without much, if any, explanation or discussion.

As the children become more familiar with the device, lay more stress upon it, associating the phrases and motives of the song with their corresponding lines. This will aid in memorization and will facilitate correct expression.

Still later a survey of the song's structure before singing will aid in sight reading.

Guard against making this device a fetish. It need by no means be employed in the teaching of every song, but used with proper care and sense of proportion, it may be made exceedingly useful and helpful.

Note that almost every song in *First Book of Songs* is so printed that each line on the page is coincident with a complete tone group, either phrase or motive. This can be used as an aid to expression in the same manner as the form outline described above.

Studies. The studies (see pp. 227-241) which are to be used with many of the songs are intended to concentrate the children's attention for the time being on time length and pitch of tones. They are not intended, primarily, for sight reading practice, although doubtless the children will be able to sing most of them from the notes without assistance. Their chief value is in imitative practice. Those which accompany the earlier songs are mainly used to establish the key feeling with some suggestion of the rhythm. They are not to be thought of merely as technical studies to prepare the child to read the song in a technical way. Properly presented, they are a musical reënforcement to the correct singing of the song, and offer an opportunity for group concentration in feeling, so that when the song is sung every member of the class may sing from the beginning with approximately complete feeling-reaction.

In these studies, also, the teacher's use of musical nomenclature should begin to familiarize the class with note characters, key signatures, time signatures, names of intervals, etc., without in any way interfering with the expressive character of their singing of songs.

What has just been said applies to the work of the Third and most of the Fourth years. Beginning with the Fifth Year, there should be an exact and conscious use of the studies as a basis for acquiring the technical knowledge which is afterwards to be applied and illustrated in the songs.

These studies have been grouped together on pp. 227-241 for convenience in reference. Each study is numbered. When a study is to be used with a song, it is referred to by number and page.

Reviews. In the outline for each week's work either a list of songs for review is suggested or a basis for selecting them is given. These are chosen with four possible uses in mind: (*a*) songs of similar mood; (*b*) songs of similar key or time signature, or both, for technical reënforcement; (*c*) songs containing one or more similar technical problems, such as minor intervals, modulating tones, syncopations, etc.; (*d*) songs of similar form structure. Songs for review with individual songs are also occasionally suggested in the teaching instructions.

Studies are also used in review. The same study may be used with a number of songs. Where this is to be done it is indicated in the teaching instructions.

This review of songs and studies furnishes an important reënforcement in singing the particular song or songs for which they are suggested. Be sure to carry out the review directions as carefully as the schedule of new work.

Use of nomenclature. Speak of the time signature and the key signature from the beginning of the Third Year, very much as you speak of the title of the song.

In time these names will come to be part of the songs, as belonging to them. To illustrate, if there are two songs in the same key on opposite pages and the first song is spoken of as being in the key of "*E* flat," the children will need no direction to see that the next song is also in the key of *E* flat. Gradually, as several songs appear in this same key, they associate the name with the key signature, at first not even knowing where *do* is.

In the early part, or towards the middle, of the Fourth Year, the children must be given a more definite knowledge of the key of the song and the position of *do* in a particular key. This information should be made absolutely definite as a matter of conscious knowledge. Up to this period, however, the names of the keys should be used merely for the purpose of identification. The same is true in regard to the time signature.

The teaching of time relations. Time relations should be used in the Second Year for the purpose of measuring the values of tones belonging to songs that have been learned by ear imitation. This is not a calculating process; it is simply another way of building up and making more exact the process of imitation. That is, when a tone four pulses long has been learned as part of a song, entirely by imitation, the process of part of the class counting the four pulses while the others sing is merely one of testing the accuracy of the imitative process. When the teacher counts as the children sing, the effect on the children is the same. It is essentially an imitative process.

The teaching of time relations in the Third Year is very largely of this type. All the repetitions of the song should utilize this process of testing the correctness of the time relations. While this practice does not of itself develop the ability to apply the knowledge of time length in sight reading, it lays the foundation for that capacity.

The teaching of pitch relations. A knowledge of pitch relations should also be developed in the Second Year. This is done by the application of the *sol-fa* syllables to familiar songs. (See p. 16, "Learning and applying the *sol-fa* syllables.") This use of the syllables should be carried into the Third and even into the Fourth Year, as a basis for sight reading.

Programing the day's work. In all grades, the music lesson should naturally take on the character of a program. A song makes its own order of procedure, since the feeling for continuity and unity demands the singing of the complete song. Although a song may be practised by phrases, or certain other tone groups may be studied in connection with the singing, the basis of study is the feeling for the unity of the complete song, to which all other details must be related.

This *Manual* specifies definitely the new songs for the week and suggests review work and studies. The teacher must decide which new songs are to be taught on each of the five days of the week and the manner in which they are to be related to each other. This cannot be decided arbitrarily as much depends upon individual schoolroom conditions.

The number of new songs listed for each week's work varies from two to five, depending upon the difficulty of the songs and the result desired. Usually one new song developed into expressive singing is sufficient for a single day. One or more of the other new songs may be sung through for the first time in preparation for the next day's work. When songs are sung in a preliminary way, the pupils must be led to feel that this preliminary singing is just as complete, so far as accomplishment is concerned, as the expressive singing of the other song. The results of each part of a lesson should be measured in terms of feeling response, whether that response is developed into completeness, as in expressive singing, or whether it is the preliminary effort to discover what the feeling reaction is to be.

A week's work may be outlined as follows. Take a week in which four new songs are scheduled. These songs are listed in the order in which they should be studied:

1. On Monday the first song mentioned should be learned. Sing all verses, if there are more than one. Repeat often enough to develop expressiveness. Spend the rest of the time either in singing the review songs suggested and the exercises listed or in a preliminary and preparatory singing of the song listed next.

2. On Tuesday review Monday's new songs, perfecting the singing of the one that was taken only in an incidental way. The rest of the time should be devoted to singing the review songs set down or to the studies. The third new song may be prepared for the next day in whatever time remains.

3. On Wednesday sing the three new songs, paying special attention to the last learned. Again the review and study work should be done. Review songs from other sources may be sung if there is time.

4. On Thursday the fourth new song should be completely learned, the three other new songs reviewed. The expression of each song should be specially emphasized by the application of technical tests: singing the melody with the *sol-fa* syllables, counting the pulses to the measure, reviewing the study relating to the song, etc. From the Fifth Year on, this work should be done with every song until a thorough technical mastery is gained.

5. Friday may be considered a program day, in which the emphasis is entirely on expressive singing, the new songs being sung as a group in any order that the teacher may feel desirable. A patriotic song or some of the familiar songs may be added to the program. In the more advanced years, the program may be enriched by a short talk on the lives of one or more of the composers or related facts from the history of music.

Where the *Manual* has suggested a smaller number of new songs, the teacher must plan her work accordingly, devoting more time to review songs and to the special studies indicated in the week's work. During those periods where sight reading and technical study demand special emphasis, the amount of song study will be limited, in order that there may be sufficient concentration on the technical phases to make this work thorough and effective. Care must be taken that the child's mastery of technical details and his interest in expressive singing react upon and reënforce each other at every step of progress.

How the teacher should prepare for teaching each year's work for the second time. When the teacher has completed for the first time the work indicated for any year in this *Manual* she will find it helpful to review the Introduction (pp. 9–36) and the special plans for each year. She should think again about one of the points which this *Manual* emphasizes: namely, the difference between the point of view of the pupil and her own point of view in singing a new song. In the coming year, when starting in with new pupils, she must remember that these songs, which are so familiar to her, are an entirely new experience to the class and are giving them a learning basis both for new mood reactions and for unfamiliar facts. She must think of the songs as the basis for entirely new developments on the part of the children. *She must not think of them as familiar material simply because she herself knows them.* Her own familiarity with the songs, besides making her more appreciative of their true musical worth, will better equip her to follow the plan laid down and to see that the children approach the new problems in the right spirit.

The average teacher will have had to learn all the songs herself in order to have the class get the right imitative patterns or to correct the mistakes made in independent singing. This leaves her much freer to follow the pedagogical plans laid down by the *Manual*, which she by this time understands and knows how to apply.

THIRD YEAR

Materials: Foresman *First Book of Songs* and *Manual.*

The song material. Each song is a complete musical experience, independent of all the rest as far as understanding, appreciation, and expression are concerned. The whole body of songs is sufficiently consistent in musical maturity and complexity to serve as a basis for one year's musical experience. Music education depends upon *cumulative* training of feeling-reaction rather than upon *progressive* acquisition of facts. (See pp. 248-249.)

Use of the songs. The first twenty songs in the *First Book of Songs* (pp. 5-35) may be considered as rote songs, to be learned by ear imitation, the notation to be used only after they have been heard.

On pp. 36-55 inclusive comes a group of songs where the notation is very simple and consequently has greater suggestive value. In learning these songs the notation may be used from the beginning, the teacher assisting when necessary. Eye imitation here supplements ear imitation or may even come first.

From p. 56 on, there are occasional rote songs (note those on pp. 56, 58, and 59), but the great body of the material is of the same simple character as that on pp. 36-55. These simple songs are to be used for developing greater independence in singing with the aid of the notes, without assistance from the teacher.

Many of the simpler songs contain all the tone relationships of the song in the first motive, and after this motive has been learned the singing of the rest of the song is essentially imitative.

As an aid to the teacher in determining which of the songs from p. 56 on she will teach by ear imitation, those which seem best adapted to this method have been marked with a star in the Outline. Those not so marked may be learned by a process which more or less nearly approximates sight reading, according to the class's musical development.

Third-year classes differ so greatly that the teacher must decide, after a study of the capacity of her pupils, what modifications of this classification she should make.

Objective. The principal objective in the year's work is the strengthening of the subconscious feeling for tonality and rhythm and for the structural relationships of continuity, balance, proportion, and unity.

THIRD YEAR—FIRST WEEK

SUMMARY OF WORK

Songs for the week: "Balloon Song," p. 6; "The Fairy Piper," p. 7; "A Prayer," p. 8; "Evening Song," p. 9.

Technical study. Studies 1 (*a*) and (*b*), 2 (*a*) and (*b*), and 3, p. 227.

Review. Familiar songs of different types, to give contrast and variety.

Method of song study. This week's work should be kept essentially ear imitation. While the form outline is a suggestive aid, and the notes may become a reënforcement after the song is partly learned or even occasionally during the first learning process, the reactions in the children's minds are to impressions and not to organized facts. Consequently, although aids from the notation and the form outline are utilized, the imitative quality of the expression must be maintained.

Use of words. The rhythmic structure of the verse should be used, wherever possible, to help the class feel the rhythms of the song. The verse may be read either by teacher or children before the singing, or by the children as they sing. Use whichever method seems best to enable your class to relate the rhythms of verse and melody.

Objective. A beginning is to be made in establishing the feeling-reaction to the form of the song. After the week's practice, there should be a more definite feeling response to the simple two-phrase song, with the feeling for balance of the motives within the phrase, and of proportion between the phrases. The attention of the class should not be formally directed to this feeling-reaction.

*"**Balloon Song**": *Form analysis:* A(a_1 a_2) A′(a_1 a'_2). (*See* p. 38.)

Song study. Sing this song for the class. It should be learned entirely by ear imitation. The children may read the words before singing.

Write the form outline (see p. 39) on the blackboard, as follows:

Point to the line standing for each tone group as it is being sung, as an aid to proper expression. The class at this time should not be asked to attempt to follow the notation.

Study 1, p. 227, may be used with this song.

Sing airily and lightly, to give the impression of a floating balloon. Sing the last motive more softly, to emphasize the effect of the words "out of sight in the sky," and "as far as breezes will blow."

*"**The Fairy Piper**": *Form analysis:* A(a_1 a_2) A′(a_1 a'_2). (*See* p. 38.)

Song study. The form outline of this song is the same as that of "Balloon Song." Write it on the blackboard and use it during the singing, as explained above.

After learning this song review "Balloon Song." As both are in the same key, no readjustment of key feeling is necessary.

Study 2, p. 227, may be used with this song.

This melody should take on the narrative quality of the verse. Each word and its corresponding tone should trip along together, very evenly but without *staccato* effect.

***"A Prayer"**: *Form analysis:* $A(a_1\ a'_1)\ B(b_1\ b_2)$. (*See* p. 38.)

Song study. Place the form outline of this song (same as "Balloon Song") on the blackboard, pointing out the motives and phrases as they are sung.

Sing "Balloon Song," and "The Fairy Piper" in review, after this song has been learned. No adjustment of key feeling is necessary, but the difference in the mood must be emphasized.

Have the class read the words before they sing the song, as a help in establishing the rhythm.

Study 3, p. 227, should be used with this song.

An impressive religious effect in simple form. Sing the second motive with more stress than the first, as a step towards the song's climax in the third motive, and the final motive quietly and more slowly, with a special retard on the last three syllables, "all for Thee." The verse, line by line, lends itself to the expression of the corresponding motive.

***"Evening Song"**: *Form analysis:* $A(a_1\ a'_1)\ B.$ (*See* p. 38.)

Song study. Put the form outline (see p. 39), as given below, on the blackboard, and teach the song in the same way as those previously taught.

Sing "Evening Song" and "A Prayer," one immediately after the other, to intensify the mood effect. Then review "Balloon Song" and "The Fairy Piper" to bring out a contrasting mood.

Study 3, p. 227, may be reviewed with this song.

Sing with even tempo and dynamics from beginning to end. The effect to be sought is one of security and content.

THIRD YEAR—SECOND WEEK

Summary of Work

New songs: "The Cuckoo Clock," p. 10; "A Merry Comrade," p. 12.

Technical study: Studies 4 and 5, p. 227.

Review: Songs learned during first week and other familiar songs.

Method of song study. The work continues as ear-imitation. When singing songs in review, the children may be shown how to follow the notes as they sing and how to recognize the motive or phrase divisions which correspond to the lines of music on the page. At this stage any work with notation should be in connection with review songs.

It is often useful to sing several songs of identical form outline during the same lesson in order to emphasize a definite feeling-reaction. The form outline is given for each song. When

it is identical with a form outline previously diagramed, the reference is given; when it is new, the new diagram appears.

Objective. Training of the subconscious feeling for form.

***"The Cuckoo Clock":** *Form analysis:* $A(a_1\ a_2)\ A'(a_1'\ a_2')\ B(b_1\ b_2)\ B'(b_1\ b_2')$. (*See* p. 38.)

Song study. Put the following form outline on the blackboard and use as already explained. (*See* p. 39.)

Before singing the song teach Study 4, p. 227, by ear, in order to establish the feeling for the key of *G*, and for the tones below the key tone.

The rhythm is two beats to the measure in two-four time. Mark the movement of two beats to each measure as a means of helping the children to sing the tones in correct time.

Sing so as to bring out the declamation of the verse, which has an idea of steadfast regularity. The contrast between the length of the syllables in "hanging" and "fellow" should be clearly marked, as the same time effect is repeated throughout the song. The effect of the song as a whole is much the same as that of "The Fairy Piper"—one of definite declamatory procedure.

***"A Merry Comrade":** *Form analysis:* (*See* p. 38.)

Song study. The form outline is the same as that of "The Cuckoo Clock." Place it on the board and proceed as usual.

Before singing the song teach Study 5, p. 227, by ear, in order to establish the feeling for the key of $A\flat$ and for the rhythm of two beats to the measure in 6/8 time.

Two pulses to the measure must be very decidedly given in singing this song. If this is done, the words will carry the music with them and will suggest the proper interpretation of the melody

THIRD YEAR—THIRD WEEK

Summary of Work

New songs: "The Bird's Song," p. 14; "A-Dancing," p. 15.

Technical study: Study 6, p. 227.

Review: Songs learned during first two weeks. Songs on pp. 8 and 9 may be sung together. Re-sing Studies 1 to 5, p. 227, inclusive.

Method of song study. The work continues as ear imitation. The children may be shown in more detail how to follow the notes of songs sung in review. One of the simpler songs may be selected and practiced until all the class can follow from note to note.

As a beginning in training in mood reaction the class may be asked to select and sing the

"play-spirit" songs which they have learned in this book; or the story-song; or the hymns. Training of this kind should be made a part of every week's work from this point on. As time goes on this discrimination of mood effects can be made more definite.

Objective. Training of the feeling for mood.

"The Bird's Song": *Form analysis:* A(a_1 a_1') B(b_1 b_1'). (*See* p. 38.)

Song study. For form outline, see "Balloon Song," p. 46. Sing by ear Study 6, p. 227. Review Studies 1 to 5, p. 227.

Singing this song gives a decided mood reaction—one of wistful memory. This can be intensified by singing the second motive more quietly than the first, and the fourth more quietly than the third. Most songs develop toward their climax, some closing with it. This song begins with its climactic effect, and should be sung accordingly. The effect of loneliness, remoteness, and sadness, is an expression of the country and the people which produced it.

"A-Dancing": *Form analysis:* A A′ B C. (*See* p. 38.)

Song study. The form outline (see p. 39) is as follows:

The peculiar rhythm is the outstanding characteristic of this song. In general, but with important exceptions to be noted carefully by the teacher, each second measure is rhythmically the reverse of the preceding one. The exceptions give the song an extraordinary effect of variety in unity, making an unusual and beautiful rhythmic pattern. The words fit the rhythm so well that the polka melody becomes easy to sing.

THIRD YEAR—FOURTH WEEK

Summary of Work

New songs: "The Merry-Go-Round," p. 16; "Teach Us to Pray," p. 36; "A Hymn of Thanks," p. 36; "Gifts of God," p. 37.

Technical study: Study 12, p. 229.

Review: Songs selected for mood association. Studies 1 to 6, p. 227.

Method of song study. The songs for this week have been chosen because of the similarity of their tonal progressions—the scale track, or the scale in thirds, which gives the same effect of uniformity of interval. The singing should be directed so as to develop the feeling for this type of tonal progression.

Usually the best results can be attained if the songs are taught entirely by ear imitation, without eye-guidance from the notes. When these songs come up in review, the notes are to be used to intensify the feeling for tonal tendency.

The form outlines are to be used as in all other songs, without any special emphasis.

Objective. Songs of this character especially stimulate the feeling for continuity, because of the manner in which the close and uniform intervals have been used. The work of this week may be thought of by the teacher as training in the *feeling for continuity within the tone group.*

These songs will be found almost to compel correct expression as a result of their strong melodic tendency. They are, for the same reason, very easily memorized, and will hold the permanent interest and attention of the class.

Measurement of Results. To take advantage of and observe the natural development of musical feeling which comes from the singing of such songs should be the constant aim of the teacher. While the class continue to be unconscious of any advance except in their enjoyment of and interest in the singing, the teacher should study carefully their increase in musical feeling and appreciation.

In the three weeks of work just preceding this, the aim has been to develop feeling for (1) balance of motives and phrases, (2) form in the song as a whole, and (3) mood. In the present week the emphasis is on the feeling for continuity. The result of this work can be seen only in the greater expressiveness of the singing and in the greater ease with which the class learn songs and memorize them.

***"The Merry-Go-Round"**; *Form analysis:* (*See* p. 38.) A(a_1 a_1') A(a_1 a_1') B(b_1 b_1') B(b_1 b_1').

Song study. The form outline is the same as that of "The Cuckoo Clock," p. 48. In singing this song keep the same tempo throughout; first three tones to one beat in 6/8 time, then two tones to the beat in 2/4 time. Sing in review at least six of the songs previously learned. Study 12, p. 229, may be practiced for fluency.

The effect of this song is obtained by the contrast of three tones to the pulse in the first part of the song with two tones to the pulse, followed by four tones to the pulse, in the latter part. The skillful manner in which the declamation of the verse is adapted to the changing rhythm of the song makes it a satisfactory musical expression of a gay and picturesque scene.

"Teach Us to Pray": *Form analysis:* ABAB'. (*See* p. 38.)

The form outline is the same as that of "A-Dancing," p. 49.

A hymn of great dignity. Its musical strength comes from the effect of the melodic tendency, by reason of the repeated tones and short intervals throughout. The melody follows the scale track from beginning to end. It should be sung quite slowly, with a pronounced but not exaggerated *legato.* A close study of the text will show that each word has a meaning value sufficiently definite to demand a correspondingly definite enunciation value. The declamation in singing is identical with that in reading. Furthermore, the position and quality of the vowels in each word makes correct tone production easier.

"A Hymn of Thanks": *Form analysis:* A A'. (*See* p. 38.)
Form outline (*see* p. 39):

_____

_____

Another hymn, with the same strong melodic tendency as the preceding song, accounted for in the same way. The governing feeling tendency is the same, but the musical effect is entirely different.

"Gifts of God": *Form analysis:* $A(a_1\ a_1')\ A'(a_1\ a_1'')$. (*See* p. 38.)
The form outline is the same as that of "Balloon Song," p. 46.

Again the strong melodic tendency, by reason of the tones following the scale track throughout. The apparent skip in the last staff is really a return to the key tone. These three hymns may be sung as a single lesson, for the purpose of developing the scale-track feeling, or they may be sung in different lessons, in different order. Nothing should be said to the children about feeling tendency. Merely try to create the religious atmosphere.

THIRD YEAR—FIFTH WEEK

Summary of Work

New songs: "Song of the Seasons," p. 18; "Tick-Tock," p. 20.
Technical study: The tetrachords. Study 9, (*a*) and (*b*), p. 228.
Review: *First Book of Songs*, pp. 10-11, 12-13, 14, 15, 6, 8-9. All studies to date.
Method of song study. See below.
Objective. To establish feeling for the scale through singing the tetrachords.

*"**Song of the Seasons**": *Form analysis:* $A(a_1\ a_1)\ B(b_1\ b_1'\ a_1')$. (*See* p. 38.)
1. *Form outline* (*see* p. 39):

2. *Song study:* The first phrase of this song shows a marked division of the scale into two parts. These are called *tetrachords* and are the structural units of our major scale. Study 9, p. 228, is intended to develop the feeling for these units. The children are not to be taught the name *tetrachord* at this time.

The first two motives on page 19 are exactly alike, except that each tone of the second motive is one degree (musical term, a *second*) lower than the corresponding tone of the first. This form of repetition is called a *sequence.* Note the similar sequences in the following songs from *First Book of Songs:* "A-Dancing," p. 15; "The Bird's Song," p. 14, in which the sequence is two degrees (musical term, *a third*) lower; "Evening Song," p. 9, where the sequence in the first motive is two degrees higher and the rhythm slightly varied; and "A Prayer," p. 8, in which the second motive is one degree higher than the first.

This is a song of contrasts. The first two motives are sung in the scale track descending. The next motive, repeated in sequence, is effective because of its contrast with the first. The single tone variation in the last motive, which is otherwise a repetition of the first, has a telling effect. The song begins with a climax, its repetition modifying it, followed by a contrasting phrase. The feeling for these contrasts suggests the proper expression for the song.

*"**Tick Tock**": *Form analysis:* $A\ B(b_1\ b_1\ b_2\ b_2\ b_2')$. (*See* p. 38.)
1. *Form outline* (*see* p. 39):

2. *Song study.* Sing in review "The Cuckoo Clock," *First Book of Songs*, pp. 10-11, and "The Bird's Song," p. 14.

Illustrates the feeling for *movement.* Sing it as the clock ticks. Ask the children to see the pendulum swing. Keep the tempo exactly the same from the first measure to the last.

THIRD YEAR—SIXTH WEEK

Summary of Work

New songs: "Slumber Song," p. 22; "Fairies," p. 24; "Who's at the Door?" p. 25.

Technical study: Scale and tonic chord; Study 7, (*a*), (*b*), (*c*), (*d*), and (*e*), p. 228; Study 12, and Study 13, (*a*), (*b*), (*c*), and (*d*), p. 229.

Review: Songs previously learned; especially, *First Book of Songs*, pp. 6-9. As many studies as time permits.

Method of song study. In selecting songs for review, four characteristics of the song are kept in mind: (1) Mood; (2) Form; (3) Key; (4) Measure Form (2/4, 3/4, 4/4, etc.). A corresponding or a contrasting mood may be selected; a similar or a dissimilar form; the same key or a different one; a like or an unlike measure form. The purpose is twofold: (1) to compare the feeling effect of the songs, as similar or dissimilar; (2) to lay a foundation for the development of actual mood discrimination, the more precise understanding of form, and a technical knowledge of key and of time relations within the measure.

In connection with a particular song, or with the songs of an entire week, the children are to be asked to select songs for review on the basis of selection described above. Those they select may not be the same as those listed in the "Summary of Work," under the heading "Review," but, if suitable, they should be sung if time permits.

This work begins in the present week, where the children are asked to select songs of similar key and of similar measure form. Later they will be asked to discriminate various effects of mood and form.

Objective. To give the class a first general idea of key and measure form as characteristics of the songs they are singing. This first idea is musical and not technical.

***"Slumber Song":** *Form analysis:* A(a_1 a_1) B(b_1 b_1) C(c_1 c_2). (*See* p. 38.)

1. *Form outline* (*see* p. 39):

_____ _____

_____ _____

_____ _____

2. *Song study:* After the song has been studied in the usual way, ask the class to select (1) songs of the same key signature; (2) songs of the same time signature; (3) songs with both key and time signature the same.

A song of mood, creating a feeling of rest. Sing each of the several repetitions within it with less emphasis than the one preceding. Sing the last motive in much slower tempo than the rest of the song.

***"Fairies": *Form analysis:* A(a_1 a_2) A′(a_1 a_2′). (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* Present in the usual manner.

For correct expression, bring out the contrast between the feeling for the scale flow in the majority of the measures and the three repeated quarter notes which are marked *staccato.* By observing these contrasts the desired lightness and gracefulness of expression is obtained.

***"Who's at the Door?" *Form analysis:* A(a_1 a_2) A′(a_1′ a_2′). (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* Sing Studies 12 and 13 (*a*), (*b*), (*c*), and (*d*), p. 229. Present in the usual manner.

This song is a challenge. It should be sung as if there were an interrogation mark at the end of each phrase and at the close. The "Rap-a-tap-a-tap" and "Ting-a-ling-a-ling" should be sung almost as if spoken, in order to get the correct declamation and enunciation. The climax of the song comes in the third motive, ending in *la,* followed by *sol* recurring four times.

THIRD YEAR—SEVENTH WEEK

Summary of Work

New songs: "Happy Rosina," p. 26; "Playtime Song," p. 28; "Flag Song, p. 30.

Technical study: Review Studies 7 (*a*), (*b*), (*c*), (*d*), and (*e*), p. 228; also 9 (*a*), (*b*), and (*c*), p. 228, and 10, p. 229.

Review: All play songs previously learned; also *First Book of Songs,* pp. 16, 18, 19, 22.

Method of song study. By imitation as previously outlined.

Objective. To reënforce feeling for mood, scale, and song form through songs in review.

***"Happy Rosina": *Form analysis:* A(a_1 a'_1) A(a_1 a_1′) B(b_1 b_2) B(b_1 b_2). (*See* p. 38.)

1. *Form outline:* Same as "The Cuckoo Clock," p. 48.

2. *Song study:* Sing in review "The Merry-Go-Round," and "Slumber Song," *First Book of Songs,* pp. 16 and 22, and observe their moods.

To sing this play song well, bring out repeating words and phrases in the text. Verse and melody should be felt as moving consistently to the close. The feeling of complete adaptation of verse and melody is delightful in itself, and is also the medium by which the play feeling is expressed. This song has a strong suggestion of physical action, quite different from "Through the Year" which is merely *descriptive* of action. It is a typical play song.

***"Playtime Song": *Form analysis* A A′ B(b_1 b_1)A′. (*See* p. 38.)

1. *Form outline:* Same as "A-Dancing," p. 49.

2. *Song study:* Review all play songs. Write the first three measures on the board, together with the last measure of the second line. Teach the class to sing the first three measures, repeating several times until they are well established. Then point to the four measures in order as they occur in the song, and

in correct rhythm, and thus have the class sing the entire song. As a later study, hum different measures of the song and let the children identify them by pointing to them on the board or in their books.

This melody is a series of repeated tone groups. The whole song is built up from three tone groups, all of which occur in the first phrase. Sing to bring out the effect of monotony which this constant repetition suggests. This is the monotony of musical repetition, made interesting and expressive by the skillful manner in which the repeated tone groups are used. The form of the song suggests the style in which it should be sung.

***"Flag Song":** *Form analysis:* A(a_1 a_1') B(b_1 b_1) A'(a_1'' a_1''). (*See* p. 38.)

1. *Form outline:* Same as "Slumber Song," p. 52.

2. *Song study:* Review "Song of the Seasons," *First Book of Songs*, p. 18 and Studies 9 (*a*), (*b*), and (*c*), p. 228, and 10, p. 229.

Compare this notation with that of "Song of the Seasons." This song begins with a climax and proceeds towards repose. The notes themselves, by their grouping, suggest the manner of singing.

THIRD YEAR—EIGHTH WEEK

SUMMARY OF WORK

New songs: "The Sad Story of Little Robert," p. 32; "Butterfly," p. 34.
Technical study: Study 16, p. 229; review of all studies to date.
Review: Songs on pp. 12, 14, 10, *First Book of Songs;* several two-phrase songs.
Method of song study. By imitation, as previously outlined.
Objective. Reënforcing the feeling for mood and form.

"The Sad Story of Little Robert": *Form analysis:* A(a_1 a_1) B(b_1 b_1'). (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* Sing in review several two-phrase songs and "A Merry Comrade," *First Book of Songs*, p. 12. Review all studies learned thus far.

This is a Russian dance tune, the effect of the dance being preserved in the accompaniment. The tripping narrative style of the verse easily adjusts itself to the melody. The repeated motives of the song give simplicity and directness, the exact musical effect that belongs to the mock-pathos of the verse. Do not sing this song too fast. The last motive should go more slowly than the rest, especially the last line of the last stanza, which should have the effect of being declaimed. This song may be used without the accompaniment if desired.

"Butterfly": *Form analysis:* A(a_1 a_2) A'(a_1 a_2') B(b_1 b_1') A'(a_1 a_2'). (*See* p. 38.)

1. *Form outline:* Same as "The Cuckoo Clock," p. 48.

2. *Song study:* Review "The Bird's Song" and "The Cuckoo Clock," *First Book of Songs*, pp. 14 and 10. Teach Study 16, p. 229.

This song has a repeated rhythmic pattern of two short tones and a long one to the measure. The melodic pattern of each measure is either three tones on the same degree, or three tones with the last two one degree lower than the first. The cumulative effect of this repeated pattern strengthens the feeling of continuity. The climax ("Nectar sweet, honey dew,") adds the necessary variety at the exact point where a feeling of sameness might otherwise begin. The plaintive appeal of the whole song is emphasized and fixed as a final effect by the concluding tone (*mi*).

THIRD YEAR—NINTH WEEK

Summary of Work

New songs: "The Cottonwoods," p. 38; "The Bird," p. 39; "The Windmill," p. 40.

Technical study: Names of note characters taught; whole note, half note, quarter note, eighth note.

Review: *First Book of Songs*, pp. 36–37.

Method of song study. These songs are to be learned from the notes with such help as the teacher finds necessary in order to keep the singing expressive. The concentration is to be on correct expression. After the new songs are learned, review the songs on pp. 36–37. Train the class to follow the notes as they sing. From this point on, all the simpler new songs are to be learned with the aid of the notes; the notes are to be used in all review songs to improve expression, and as an aid in memorizing. This point in the work marks the beginning of a more definite use of the notation, both as an aid in learning to sing the unfamiliar song and as a reënforcement of correct expression in familiar songs. The class should now be taught the names of the four most common characters, as listed above under "Technical Study." The sixteenth notes on p. 39 need not be explained to the class at this time, but can be taught by imitation. The same is true of dotted notes where they occur.

Objective. Developing and intensifying the feeling for the melodic tendency, to be reënforced by following the notes; teaching single- and multiple-beat tones, and two tones to a beat.

Here begins also a new use of the form outline, in learning to use the notes as a means of singing an unfamiliar song. The notation itself is, in this book, so arranged on the page that each line of music is coincident with either a motive or a phrase of the song. The page of music as printed, therefore, supplies the suggestion heretofore obtained from the form outline. The form outline, however, may still be used for securing concentrated attention on the song's structure.

"The Cottonwoods": *Form analysis:* $A(a_1\ a_2)\ A'(a_1'\ a_2'\ a_1'')$. (*See* p. 38.)

1. *Form outline* (*see* p. 39):

2. *Song study:* Establish by imitation the feeling for two tones to the beat. Sing for the class the first two lines of the song, beating the time (two beats to the measure). Do this two or three times, letting the class observe the marking of the time. Then have the class mark the time with the teacher while the latter

sings. Then let the class sing these measures imitatively, marking the time. This singing may be with the *sol-fa* syllables, the words, or a neutral syllable. Finally have the class sing the whole song, marking the time. The objective is to establish the feeling for two tones to a beat, by an imitative process.

The tones of this song also follow the scale track; the impulse after the first few tones are sung is to continue the same tone order. The climactic effect in the second staff is heightened by the repetition of the same tone in the third staff with one tone added. This effect demands that the next motive, which would otherwise have closed the song, be repeated.

"The Bird": *Form analysis:* $A(a_1\ a_1')\ A'(a_1\ a_1'')$. (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* Sing the first line for the class, marking the time, three beats to the measure. Proceed as in "The Cottonwoods," p. 55.

The first three tones of each motive decide the mood of the song, which is one of plaintive simplicity. The tonic chords at the end of the first and third motives give the necessary variation, and the cadence at the end, in sixteenth notes, brings it to a satisfactory resting point.

"The Windmill": *Form analysis:* $A(a_1\ a_1)\ B(b_1\ b_1)$. (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* Sing one action song. Read the four stanzas aloud, bringing out the rhythmical structure. Then sing the first two lines of music for the class, and proceed as outlined above. Have the class use the words when they sing.

This song is in even tones, with a longer tone at the end of each phrase. By the uniformity of its intervals, the regularity of the rhythm, and its repeated motives, it suggests perfectly the turning of the mill wheel. The musical effect is developed by the contrast of the second phrase with the first; it is the same progression inverted. The effect to be brought out in the singing is one of sameness. Sing with a perfectly even movement and with strongly marked accent from beginning to end; be careful to begin the accent on the first syllable of the *second* "windmill."

THIRD YEAR—TENTH WEEK

Summary of Work

New songs: "The Little Path," p. 41; "The Weather Vane," p. 42; "Christmas," p. 43; "A Morning Prayer," p. 43.

Technical study: Scale and chord. Study 7 (*a*), (*b*), (*c*), (*d*), and (*e*), p. 228.

Review: Songs in the keys of *F* and *E♭*. See also below.

Method of song study. Have the class learn the first tone group by imitation and sing the rest of the song from the notes, as in songs for Ninth Week. (Note that in the songs to be taught by this method, in most cases all the time and pitch problems of the song are contained in the tone group which is to be taught by imitation.)

From this time on help the class to select *song-groups* the songs in which (three or four in number) are alike in some respect, such as mood, form, continuity, key, measure form, or some technical peculiarity. Sung as a group, these songs will make a study unit, the singing of

which will intensify the feeling for the special feature emphasized and will give valuable song experience. To make the sequence of similar musical impressions more direct, emphatic, and closely related, only one stanza of each song may be sung, the class passing from one melody into the next with as little break as possible. For special drill, the whole of the group, or certain songs in it, may be sung with a neutral syllable, in order that the concentration on the special feature may be more direct. In connection with the song-groups, studies which illustrate the same special feature as the group should be selected from those on pp. 227–241.

Such groups are indicated for each song in the weekly program from this point on, but it will be of the greatest value to the class to select additional groups for themselves. Certain studies are also suggested, to which the teacher may add others if desirable.

A special advantage of this use of song groups arises from the fact that the songs which children can sing at this stage of their progress are necessarily simple and short. The feeling effect of one such song, while often very definite, is not as a rule sufficiently sustained to create a permanent impression. The use of several melodies of similar effect, sung in succession, sustains the special effect and gives a cumulative quality to the feeling-reaction created by it.

In making their own selections for these groups the class must know what sort of songs to look for and must decide on the suitability of suggested songs. First attempts are to be made with such obvious features as the key, time signature, and the more easily understood mood expressions, such as the hymn, the play song, the lullaby.

Objective. To have the children make a beginning attempt at forming song groups, as described above.

"The Little Path": *Form analysis:* A(a_1 a_1') A'(a_1 a_1''). (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* Teach as outlined above. The following song-group, based on key similarity, should be sung with this song: "The Windmill," *First Book of Songs*, p. 40; "Fairies," p. 24.

There is but one tonal pattern in this song—the first. The second motive is a free sequence of the first, the third is an exact repetition, the fourth is a varied sequence. Each stanza of the text has a corresponding arrangement of the lines, thus bringing out the descriptive effect of the melody.

"The Weather Vane": *Form analysis:* A B A B A B. (*See* p. 38.)

1. *Form outline* (*see* p. 39):

_____
_____
_____
_____
_____
_____

2. *Song study:* Teach as outlined above. The following song-group, based on key is to be sung with this song: "Evening Song," *First Book of Songs*, p. 9; "Slumber Song," p. 22.

Each of the three couplets of this rime demands the same tones in the same time values. It might have been arranged as three stanzas, under one melody of two staffs. As it stands, it indicates the expression which should be given to any three-stanza song; that of extending the song by the addition of the second and third melodies, not that of repeating the same melody with an identical expressive effect.

"Christmas": *Form analysis:* $A(a_1\ a_1')B\ C(c_1\ c_1')\ D.$ (*See* p. 38.)

1. *Form outline* (*see* p. 39):

2. *Song study:* Teach as outlined above. Sing in review: "A Prayer," *First Book of Songs*, p. 8, to emphasize the effect of the *sequence*.

A song of unusual feeling emphasis. The tone groups of the first two staffs come to a point of repose on the word "wing." From this point on, the sequential tone groups, ascending, reach the climax of the song on "Hear," the first word of the last line. The sequential tone groups following descend easily to the rest tone. The effectiveness of the singing depends on making these contrasts emphatic.

"A Morning Prayer": *Form analysis:* $A(a_1\ a_2)\ B.$ (*See* p. 38.)

1. *Form outline:* Same as "Evening Song," p. 47.

2. *Song study:* Teach as outlined above. Sing in review: "Evening Song," *First Book of Songs*, p. 9, for similar time signature, mood, and form.

Short songs of this type are most useful when sung in connection with other songs in the same key and same general mood.

THIRD YEAR—ELEVENTH WEEK

Summary of Work

New songs: "The Snow," p. 44; "The Mill Wheel," p. 45.

Technical study: Review, if time permits, all the technical studies of the previous ten weeks.

Review: Selections from songs and technical studies already learned; one song with same key signature as "The Snow"; two songs with same time signature as "The Mill Wheel."

Method of song study: During the next ten weeks' program, and throughout the rest of the book, references will be made, if possible, to preceding pages instead of repeating the same directions and explanations. New directions will be introduced where they belong, but the fundamental plans for song presentation in this year have been fully developed in the lessons covering the first ten weeks.

The emphasis during the next ten weeks is to be put on following the notes as an aid in learning the song and on the more thorough memorizing of the songs already learned in the *First Book of Songs*.

The following songs which have been learned in the first ten weeks should be committed to

memory, so that all the verses of each song may be sung upon the suggestion of its title:

A Prayer, *First Book of Songs*, p. 8.

The Bird's Song, *First Book of Songs*, p. 14.

The Cuckoo Clock, *First Book of Songs*, p. 10.

The Merry-Go-Round, *First Book of Songs*, p. 16.

In connection with the singing of each song, the scale and chord progressions should be sung at least once. This practice is advised as a means of definitely establishing the key feeling before beginning the singing of any song. One of the faults of school singing is the tendency to sing off key. The difficulty in such cases lies not so much in the manner of singing the song as the insufficient way in which the key feeling is established.

It is worth while to take the time necessary to establish the key feeling before singing each song. The singing of a group of songs in the same key has great value as an aid in making key feeling definite. The grouping of songs on this basis should be practiced in all the earlier years. The grouping of songs of similar form, of similar mood, and of similar time and key signature, as begun in the first ten weeks, should be continued as much as time permits, whether mentioned in the outline for the week or not. See also Tenth Week, p. 56, "Method of Song Study."

Objective: More definite use of the notation in learning songs. Further practice in grouping songs.

NOTE.—At this point the teacher should re-read carefully the complete teaching outline for the first ten weeks, paying especial attention to the "Method of song study" and "Objective" paragraphs for each week. These contain in concrete form, applied to the actual teaching of specific songs, the principles on which this *Manual* as a whole is based. Attention is called particularly to two points:

1. A beginning of work in music appreciation is made by establishing the feeling for form and mood.

2. The conscious observation of form and mood which the teacher must use in her own study must not be extended to the class. The response expected of the children is a purely subconscious one.

"The Snow": *Form analysis:* $\underline{A(a_1\ a_1')\ A'(a_1''\ a_1''')}$. (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* See Tenth Week, p. 56, "Method of Song Study." If the class can read the first motive without aid, let them do so.

The second motive is a sequence of the first, one tone higher throughout, suggesting greater intensity. In each stanza the words for the second motive aid in developing this cumulative effect. The quiet ending of the last motive is in contrast with the climax of the third motive.

"The Mill Wheel": *Form analysis:* $\underline{AB}$. (*See* p. 28.)

1. *Form outline:* Same as "A Hymn of Thanks," p. 50.

2. *Song study:* Sing as three similar tones in chord and scale progression, with a resting tone at the end of each phrase. Let the class sing from the notes.

The mood effect of simple songs of this type depends almost entirely on the associations built up for the children. The repetition of the tones and their uniform movement naturally suggest the continuous turning of the mill wheel. The accompaniment makes the effect more evident. If there is not a piano in the room, have the children hear the accompaniment at least once, in order to emphasize the association.

THIRD YEAR—TWELFTH WEEK

SUMMARY OF WORK

New songs: "Through the Year," p. 5; "Apple Blossoms," p. 46; "Bluebird, Bluebird," p. 47.

Technical study: (1) Tonic chord: *do-mi-sol*; (2) Subdominant chord: *fa-la-do*; (3) dominant chord: *sol-ti-re*. Use Study 19, p. 230.

Review: Songs already studied, selected to reënforce new work. See "Method of Song Study," p. 56.

Method of song study: See directions with each song; also "Method of Song Study," p. 58.

Objective: Same as Eleventh Week.

"Through the Year": *Form analysis:* A(a_1 a_2) B(b_1 b_2). (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* Rhythmic repetitions combined with melodic structure give this song its coherence and unity. Teach entirely by imitation.

This melody has the effect of action, and the words amplify the musical idea of movement. Sing it slowly, with formal exactness, without making the rendition mechanical.

"Apple Blossoms": *Form analysis:* A(a_1 a_2) B(b_1 b_2) C(c_1 c_2) D(d_1 d_2). (*See* p. 38.)

1. *Form outline:* Same as "The Cuckoo Clock," p. 48.

2. *Song study:* Note melodic and rhythmic structure. Teach first two lines by imitation. Have the class sing the rest of the song from the notes if they can.

This song contains no repeated tone groups. Every motive is cast in its own mold; sometimes a motive begins like the preceding one, but it immediately changes its tonal direction. The progressions, however, are so natural that they are as easily sung as if they were repetitions.

"Bluebird, Bluebird": *Form analysis:* A B(b_1 b_1') A'. (*See* p. 38.)

1. *Form outline* (*see* p. 39):

_____

_____

_____

2. *Song study:* Have the class sing from the notes without assistance. Emphasize the repeated figures and the sequences.

Technical study: When these songs have been taught, teach by imitation Study 19, p. 230.

Require the children to sing "*do-mi-sol*" several times, pointing to the notes on the board. Then tell them that these three tones are called the tones of the *tonic chord*. Do not require them at this time to learn the name. The purpose of the instruction is to focus their attention on the tone succession. Then call to their attention the relative position of the notes on the staff.

In the same manner teach the *subdominant chord* progression *fa-la-do*, and the *dominant chord* progression *sol-ti-re*.

Then call the attention of the class to these intervals in some of the songs recently sung. Sing for the class "The Thirsty Flowers," *First Book of Songs*, p. 68, using the *sol-fa* syllables.

THIRD YEAR—THIRTEENTH WEEK

SUMMARY OF WORK

New songs: "Hot Pies," p. 48; "Little Polly Flinders," p. 49; "A Dream," p. 50.
Technical study: Study 4, (*a*), and (*b*), p. 227; Study 13, (*a*), and (*b*), p. 229.
Review: Songs of the last two weeks.
Method of song study: See Tenth Week, p. 56, "Method of Song Study." Give whatever help may be necessary with unfamiliar note relations in new songs.
Objective: Same as Eleventh Week.

"Hot Pies": *Form analysis:* A(a_1 a_1) B(b_1 b_1') C(c_1 c_1'). (*See* p. 38.)

1. *Form outline* (*see* p. 39):

2. *Song study:* The last two lines may be taught entirely by imitation. The small notes are not to be regarded by the children. Sing with two beats to the measure.

This song works toward a climax. The scale progression in the first motive is repeated in the second; the third motive, repeated in sequence, leads to the street call, which forms the climax. "Hot pies!" may be sustained *ad lib.*

"Little Polly Flinders": *Form analysis:* A(a_1 a_1') B C(c_1 c_1') D. (*See* p. 38.)

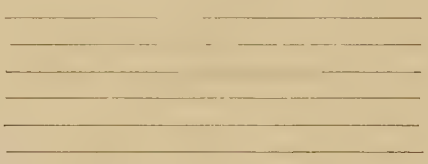
1. *Form outline* (*see* p. 39):

2. *Song study:* Be sure to have the class hold the tied notes the correct time.

The first motive is repeated with the first tone one degree higher; the first tone of the third motive is one degree higher than that of the second. Emphasize these first tones. The melody has a clear contour line, ascending in the first lines and descending in the last three lines, which determines the expression of the song.

"A Dream": *Form analysis:* A A′ B B′ C D. (*See* p. 38.)

1. *Form outline* (*see* p. 39):



2. *Song study:* Have the class try to sing the entire song from the notes, using the *sol-fa* syllables. Help them with the dotted notes.

A story song. The musical repetition in the last two lines is reënforced by the similar repetition in the words. All four stanzas should be sung each time the song is used, in order to keep the story complete.

THIRD YEAR—FOURTEENTH WEEK

Summary of Work

New songs: "Thanksgiving Day," p. 51; "Fairy Song," p. 52; "Questions and Answers," p. 53.

Technical study: The *sharp*, as used in "Thanksgiving Day."

Review: Songs previously studied; see "Method of song study," Tenth Week, p. 56.

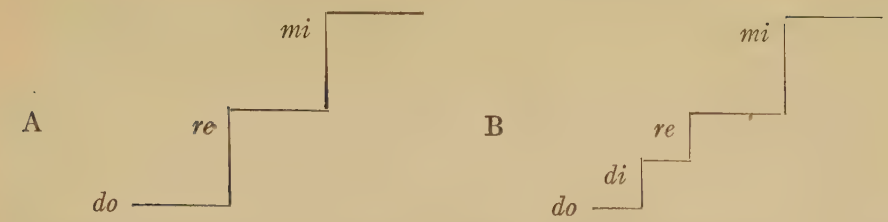
Method of song study: See special directions with each song.

Objective: To train in observation of tone-group similarities.

"Thanksgiving Day": *Form analysis:* A(a_1 a_2) B. (*See* p. 38.)

1. *Form outline:* Same as "Evening Song," p. 47.

2. *Technical study:* Call the attention of the class to the sharp in measure two, second staff. Tell them that this character is called a *sharp*. Sing for class *do-re* and require them to sing it by imitation. Then sing *do-di-re*, and require the class to sing it by imitation. Then say, "You see, there is a tone between *do* and *re*, and its name is *di*." Then place on the blackboard Study 75, p. 237 and teach it to the class by imitation. Have the class sing this study with the *sol-fa* syllables and with a neutral syllable, as *loo*. Tell them that the skip from *do* to *re* is called a *whole* step, and draw A (p. 63) on the blackboard. Then put in a half step between *do* and *re*, so that it will appear like B (p. 63).



Tell the class that a sharp placed before a note shows that it is to be sung one-half step higher than it would be if the sharp were not there.

This work is not to be thought of as having technical significance for the children. It should merely give greater suggestive value to the character ♯.

3. *Song study:* Teach the song as usual by imitation. After it has been learned require the class to sing the melody by imitation using the *sol-fa* syllables, then with a neutral syllable, as "loo."

The rhythm of the last line gives an effect of climax. The entire song, and especially this line, should be sung with marked movement and emphasis.

"Fairy Song": *Form analysis:* A B(b_1 b_1) A. (*See* p. 38.)

1. *Form outline:* Same as "Bluebird, Bluebird," p. 60.

2. *Song study:* Have the class observe the tone-group relationships, as a means of simplifying the singing of the song at sight.

The suggestion of the pattern of the first phrase (thirds and scale progressions) is followed throughout the song, making it easy to sing. The mood is quietly imaginative. Sing with an effect of smoothness and lightness.

"Questions and Answers": *Form analysis:* A(a_1 a_2) B(b_1 b_2) A′(a_1′ a_2). (*See* p. 38.)

1. *Form outline:* Same as "Slumber Song," p. 52.

2. *Song study:* Have the class sing the first line from the notes, recalling it with closed books. Then let them open their books and sing the entire song with the *sol-fa* syllables.

Sing this song with two beats to the measure. It may be sung in the same tempo as "Fairy Song," opposite, thus bringing out the contrast between three tones to the beat and two tones to the beat. It would be good practice to sing "Fairy Song" through with "la" and then, without breaking the rhythm, sing through "Questions and Answers." Such practice develops the contrast in feeling of the two rhythms. (See *First Book of Songs*, pp. 40-41 and 48-49, where the same device may be used.)

THIRD YEAR—FIFTEENTH WEEK

Summary of Work

New songs: "Praise Ye the Lord," p. 54; "Morning Song," p. 55; "The Little Eskimo," p. 56.

Technical study: The *cancel,* taught in connection with "The Little Eskimo." Study 81, p. 237; Study 22, p. 230.

Review: At least two songs in similar key with each new song.

Method of song study: See special directions with each song.

Objective: Closer observation of the notation.

"Praise Ye the Lord": *Form analysis:* AB CD. (*See* p. 38.) Note the rhythmic uniformity of the four phrases of the song.

1. *Form outline:* Same form as "A-Dancing," p. 49.

2. *Song study:* Have the class read at sight without the *sol-fa* syllables.

The climax comes at the end of the third phrase and is repeated at the beginning of the fourth phrase. The correct expression depends upon working up to this climax.

"Morning Song": *Form analysis:* $A(a_1\ b_1')\ B$. (*See* p. 38.)

1. *Form outline:* Same as "Evening Song," p. 47.

2. *Song study:* Have the class sing at sight without the *sol-fa* syllables.

Sing very slowly, with emphasis on each tone but without strong accent. Take care to blend the tied notes smoothly.

***"The Little Eskimo":** *Form analysis:* $A\ (a_1\ a_2)\ A'\ (a_1\ a_3)$. (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Preparatory study.* Study 22, p. 230.

3. *Technical study.* Call the attention of the class to the cancels in the second, fourth, and sixth measures. Tell them that the name of this character is the *cancel,* and that in this song it has the same effect as the *sharp* in "Thanksgiving Day." After the song has been learned, point to the note combinations *re-di-re* and *do-di-re* as they occur in the song and sing them for the children. The purpose of this instruction is to enable the children to use the notation more definitely in the recall and expressive singing of the song. Think of this study as ear training, giving suggestive value to the notation.

3. *Song study.* Teach by imitation.

A somewhat lively descriptive narrative with a humorous touch. The natural singing of the melody suits the idea of the verse. The last phrase should be sung more slowly than the rest of the song, with emphasis on each tone.

THIRD YEAR—SIXTEENTH WEEK

Summary of Work

New songs: "Christmas Joy," p. 58; "Hallowe'en," p. 59; "Hum, Hum, Hum," p. 60.

Technical study: Studies 47, 48, and 49, p. 234.

Review: Sing with each song two review songs of similar form.

Method of song study: See Tenth Week, p. 56, "Method of Song Study."

Objective: Greater freedom in rote singing; special observation of form.

"Christmas Joy": *Form analysis:* A(a_1 a_2) A(a_1 a_2) B(b_1 b_2). (*See* p. 38.)

1. *Form outline:* Same as "Slumber Song," p. 52.

2. *Song study:* Sing first two lines by imitation; then the whole song from the notes with *sol-fa* syllables.

This song has a marked question-and-answer effect. The second motive in each of the three phrases definitely satisfies the demand of the first motive; the repetition of the first phrase emphasizes this feeling. The climax in the first motive of the last phrase gives emphasis to the final motive. Sing with marked rhythm and almost *staccato* effect throughout, especially on the sixteenth notes. Name the sixteenth note and call the children's attention to it.

*"**Hallowe'en":** *Form analysis:* AB AB′. (*See* p. 38.)

1. *Form outline:* Same as "A-Dancing." p. 49.

2. *Song study:* Sing "The Little Eskimo," as a preparation. Have the class observe that the chromatic tones in each song have the same effect: *re-di-re.* Sing by imitation.

The progressive upward tendency of the first phrase balances perfectly with the downward tendency of the second phrase. This relation is repeated in the third and fourth phrases; the climax comes in the last two measures. A slight pause should be made before singing the final "Hallowe'en."

"Hum Hum Hum": *Form analysis:* A B (b_1 b_1) A. (*See* p. 38.)

1. *Form outline:* Same as "Bluebird, Bluebird," p. 60.

2. *Song study:* See instructions for singing "Fairy Song," p. 63.

The two motives of the first phrase account for the entire song, either as exact repetition or in sequence. Sing with marked accent and rhythm.

THIRD YEAR—SEVENTEENTH WEEK

Summary of Work

New songs: "Honey Bee," p. 61; "The Harvest Home," p. 62; "Invitations," p. 63.

Technical study: Two equal and two unequal tones to a beat. Studies 24 and 35, pp. 231 and 233.

Review: *First Book of Songs,* "Tick Tock," p. 20; "Bird's Song," p. 14; other songs previously taught. See Tenth Week, p. 56.

Method of song study: Have the class read the words until the rhythm is thoroughly established. Then let them sing at sight, using the words as a guide.

Objective: To give practice in using the verse as an aid in singing the song for the first time.

"Honeybee": *Form analysis:* A(a_1 a_1′) B′(b_1 b_2). (*See* p. 38.)

Form outline: Same as "Balloon Song," p. 46.

The sixteenth notes give a suggestion of hurry, which is emphasized by the text. The declamation of the words makes the rapid tones easy to sing. The contrast between the rapid rhythmic movement of the first half of each motive and the slower last half gives the song its

character. The repetition of the three-tone figure in sequence throughout the song simplifies the singing.

"The Harvest Home": *Form analysis:* A(a_1 a_2) A′(a_1 a_2′). (*See* p. 38.)

Form outline: Same as "Balloon Song," p. 46.

Sing with marked rhythm, almost *staccato*, observing both primary and secondary accents.

"Invitations": *Form analysis:* A(a_1 a_1′) B. (*See* p. 38.)

1. *Form outline:* Same as "Evening Song," p. 47.
2. *Preparatory study:* Review Study 22, p. 230.

The first phrase has two motives with strong question-and-answer effect. The second, contrasting with it, is sung with a single impulse. Take care that the declamation brings out this phrase unity. The climax of the song is at the beginning of the second phrase.

Technical study. 1. Teach Study 24, p. 231, by imitation, using the *sol-fa* syllables and "loo."

2. Call to the attention of the class the second beat in each of the first three measures.

3. Sing the motive, and at the same time draw on the blackboard lines representing the length of the tones thus:

do *do* *ti* *ti* *ti* *la* *la* *la* *sol*

4. Draw the chalk over the lines representing the tones of different length, and have the class sing the motive several times.

5. Have individual members of the class go to the board and trace the different line lengths while the class sings the motive.

6. Have the children draw on paper lines representing the tone lengths. Call the attention of the class to the second beat of the second measure and point out that to the second beat of this measure two equal tones are sung. Both are eighth notes. Also, to the second beat of the third measure, a long and a short tone, represented by a dotted eighth note and a sixteenth note are sung.

7. Review "The Harvest Home," and also "Tick Tock" and "The Bird's Song," *First Book of Songs*, pp. 20 and 14, in all three of which this rhythmic effect appears.

THIRD YEAR—EIGHTEENTH WEEK

Summary of Work

New songs: "Come Out, Elves and Fairies," p. 64; "What Shall I Sing?" p. 66; "Heel and Toe," p. 67.

Technical study: Study 28 (*d*). p. 232.

Review: Sing with each song four review songs of similar mood and two of same key.

Method of song study: See special directions with each song.

Objective: To call attention to mood and key.

***"Come Out, Elves and Fairies":** *Form analysis:* AA′ BB′. (*See* p. 38.)

1. *Form outline:* Same as "A-Dancing," p. 49.

2. *Song study:* Teach by imitation.

Effective expression depends upon keeping the melodic contour graceful, while the rhythm remains even and strongly accented. The maximum intensity of feeling is in the first full measure of the first phrase, which is repeated with slight variation at the beginning of the second phrase and is led up to as a climax at the end of the third phrase.

"What Shall I Sing?": *Form analysis:* AA.′ (*See* p. 38.)

1. *Form outline:* Same as "A Hymn of Thanks," p. 50.

2. *Song study:* See Tenth Week, p. 56, "Method of Song Study."

The extension of the last motive from a two-measure to a three-measure tone group gives the song its effect of slowed-up movement. Sing it with exact tempo, *not* with a retard.

"Heel and Toe": *Form analysis:* A(a_1 a_1') B(b_1 b_2). (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* Sing partly by imitation and partly at sight. Sing with "What Shall I Sing?" as outlined under "Questions and Answers," p. 63. Have the class name the mood of each song: gay, religious, play, etc.

Sequence progressions dominate in this song. The climax comes at the beginning of the last motive; the feeling trend towards it begins at the beginning of the third staff.

Technical study. Teach Study 28(*d*), p. 232, by imitation, using the *sol-fa* syllables and "loo."

THIRD YEAR—NINETEENTH WEEK

Summary of Work

New songs: "The Thirsty Flowers," p. 68; "Cradle Song," p. 69; "Winter Song," p. 70.

Technical study: Letter names of lines and spaces of the staff; taught, at present, simply for purposes of identification.

Review: Songs of similar mood to each of the songs taught.

Method of song study: Use the notes as far as possible in first getting the songs.

Objective: Develop feeling for contrasting moods between "Winter Song" and the other two songs for the week.

"The Thirsty Flowers": *Form analysis:* A(a_1 a_1') A′(a_1 a_2). (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* As above. Sing tonic, dominant, and subdominant chords with *sol-fa* syllables.

This song should be returned to frequently for practice in chord feeling as it is based almost entirely upon the chord tones. It may be sung slowly with the syllables to bring out these tones.

"Cradle Song": *Form analysis:* A(a_1 a_1) B A′(a_1 a_1′) B′. (*See* p. 38.)

1. *Form outline:* Same as "Christmas," p. 58.

2. *Song study:* As above, p. 67. Teach the last two measures by imitation. The effect is that of a sixteenth note coming just before a half note.

If possible, the children should first hear this song with its accompaniment. The three-tone figure at the beginning occurs six times, in either exact or varied repetition. Sing very smoothly and with almost no accent.

"Winter Song": A (a_1 a_2) A(a_1 a_2) B (b_1′ b_1′) C (c_1 c_1′). (*See* p. 38.)

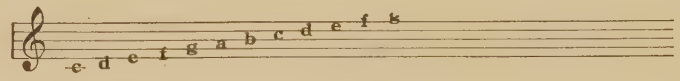
1. *Form outline:* Same as "The Cuckoo Clock," p. 48.

2. *Song study:* As above, p. 67. It may be well to let the class become familiar with the first two lines before going on to finish the song. Sing either with or without *sol-fa* syllables.

There is a strong contrast between the first and second motives of the first phrase; this is repeated and intensified when the phrase is repeated. In the second and third phrases the two motives are the same in effect. These contrasts and similarities should be brought out in the singing.

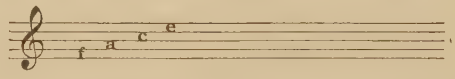
Technical study. Teach the letter names of the lines and spaces of the staff as follows:

1. Draw the staff on the board; add the line below, and then letter each line and space, thus:



2. Draw another staff and letter the lines only; thus:

3. Draw another staff and letter the spaces only; thus:



4. Drill on these letter positions until the class know them thoroughly.

5. Teach the class that the sign at the beginning of the staff is called the *G clef* and that it locates the position of *G* upon the staff.

THIRD YEAR—TWENTIETH WEEK

SUMMARY OF WORK

New songs: "The Snowbird," p. 71; "A Song of Fairies," p. 72; "Sing a Song," p. 73.

Technical study: Names of key signatures. (See pp. 160-161.)

Review: Songs previously taught.

Method of song study: Re-read the teaching directions given in the outlines for the first ten weeks. As already stated (see p. 44) these directions give a valuable application of the principles on which this *Manual* is based. The teacher should be thoroughly familiar with the spirit in which not only technical facts but also mood and form should be presented to the class. *Mood* and *form* are actually experienced in a musical way by the children; whatever technical facts, nomenclature, etc. (even in relation to mood and form), are taught at this time are given merely as a means of emphasizing and making clearer the feeling expression.

In the following weeks frequent references for song study are made to outlines already given. This is done not only to avoid repetition but also in the hope that the teacher in looking up these references will often use the song to which they relate for purposes of review and illustration; thus the complete method will be kept in the teacher's mind and the new work will be securely based on the experiences of past lessons. The importance to the success of the method of thorough and efficient review practice can scarcely be overestimated.

Special emphasis should be put upon memorizing songs during the next ten weeks. The following songs, learned during the ten weeks just ended, should be reviewed and thoroughly fixed in memory:

The Snow, *First Book of Songs*, p. 44.

Apple Blossoms, *First Book of Songs*, p. 46.

Praise Ye the Lord, *First Book of Songs*, p. 54.

Come Out, Elves and Fairies, *First Book of Songs*, p. 64.

The following songs which are to be taught during the next ten weeks should also be memorized: "The Humming Bird," *First Book of Songs*, p. 84, "Plant a Tree," *First Book of Songs*, p. 103.

The songs for this week are to be sung by the class independently from the notes, with or without *sol-fa* syllables.

Objective: Work for the best possible expression at the first singing. Concentrate on expression in learning the song.

"The Snowbird": *Form analysis:* A B A′. (*See* p. 38.)

1. *Form outline:* (*See* p. 39).

2. *Song study:* Review songs of similar mood, concentrating on expression. See above for method of song study.

The climax comes in the second measure of the last phrase. The third phrase of this song does not demand a balancing phrase, since the effect of finality develops through the definite manner in which the final rest tone is reached. The singing should bring out this effect.

"A Song of Fairies": *Form analysis:* A(a_1 a_1) B (*See* p. 38.)

1. *Form outline:* (*See* p. 39).

2. *Song study:* Same as "The Snowbird."

The first phrase has two motives of two measures each. The second phrase consists of two measures and is not divided into motives. The class will easily discover and try to express the wistful mood of this song—a grown-up person wishing to be a child again.

"Sing a Song": *Form analysis:* A(a_1 a_2) A(a_2' a'_2) A(a_1 a_2). (*See* p. 38.)

1. *Form outline:* Same as "Slumber Song," p. 52.

2. *Song study:* Same as "The Snowbird."

After the first two motives are sung, the rest of the song can be sung as sequences or repetitions of one or other of these motives. Sing the last motive a little faster than the rest of the song.

Technical study: Explain that "The Snowbird" is said to be in the key of *F* because *do* is *F*, on the first space and on the fourth line. Call attention to the fact that the key of *F* has *one flat* in the signature. Then explain that "A Song of Fairies" and "Sing a Song" are said to be in the key of *G*, because *G*, on the second line, is *do* of the scale. Point out that in the key of *G* there is *one sharp* in the key signature.

Do not attempt at this time to have the class use their knowledge of letter positions and key names for the purpose of locating the key note. The instruction given has for its object gradually increasing familiarity with notation purely as an aid in singing familiar songs, and, in a limited way, in facilitating the learning of songs.

THIRD YEAR—TWENTY-FIRST WEEK

SUMMARY OF WORK

New songs: "Alphabet Song," p. 74; "A New World," p. 76; "Ships," p. 77.
Technical study: Name of key signature—B♭.
Review: Songs previously taught; see special directions with each song.
Method of song study: Read at sight from notation.
Objective: Concentration on chord effects.

"Alphabet Song": *Form analysis:* A(a_1 a_2) A′(a_1 a_3). (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* See above. Sing in review songs in 2/4 time and key of *G*.

The simple text of this song demands an equally simple melody. The last motive is the climax and gives the song tone and color. Sing this motive *staccato*, with emphasis on each word, a little faster than the rest of the song.

"A New World": *Form analysis:* A(a_1 a_2) B(b_1 b_1') C(c_1 c_2). (*See* p. 38.)

1. *Form outline:* Same as "Slumber Song," p. 52.

2. *Preparatory study:* Teach by imitation Study 51, p. 234.

3. *Song study:* Sing with *sol-fa* syllables to bring out the effect of the tonic-chord tones and the scale passages. Sing in review songs containing tonic-chord tones.

The effect depends upon a contrast between tonic-chord tones and scale-track tones. Bring out distinctly the climax at the end of the next to the last motive. A slight pause should be made after the high *F*, to give emphasis.

"Ships": *Form analysis:* A B(b_1 b_1') A. (*See* p. 38.)

1. *Form outline:* Same as "Bluebird, Bluebird," p. 60.

2. *Preparatory study.* Review Study 51, p. 234.

3. *Song study:* Sing with *sol-fa* syllables to bring out the feeling for the tonic- and dominant-chord tones. Sing in review songs in 2/4 time.

Sing quite slowly, bringing out the individual character of each tone, as demanded by the wide skips in the melody and the descriptive character of the verse.

Technical Study: Teach the class that the name of the key of "Ships" is B♭ because B♭, on the third line is *do*, and that the key signature is *two flats*.

THIRD YEAR—TWENTY-SECOND WEEK

Summary of Work

Have the children practice the eight songs chosen for memorization up to this point. (See pp. 59 and 69.)

This week should be devoted mainly to tests in *memory accuracy*. Proceed as follows:

1. Give the name of the song and ask the class to hear it in their minds without any physical indication of the time, either by the teacher or by the pupils.

2. Give the key tone and have the class sing the song aloud without other suggestion; *or* have one child sing the song and let the whole class sing at least one stanza of it after he has finished.

An alternative method is to give the name of the song and the key tone and have the class respond by singing the song at once. Indicate the time for them if necessary.

Occasionally, for variety, sing the first motive or the first phrase of a song and let the class either complete the song from that point or sing it through from the beginning. Any phrase or tone group of a song may be used in a somewhat similar way to suggest the entire song.

At times either read aloud a stanza of the song to be recalled or let the class or one of the children do it.

Other songs than the eight listed for memorization should be used in this review.

It is important that each child be tested individually in singing a song from memory.

THIRD YEAR—TWENTY-THIRD WEEK

SUMMARY OF WORK

New songs: "Hot Cross Buns," p. 78; "The Echo," p. 79; "The Parade," p. 80.
Technical study: Study 24, p. 231.
Review: Several rote songs from previous weeks.
Method of song study: See "Outline of work," p. 46, First Week.
Objective: Development of feeling for free and varied sequences.

*"**Hot Cross Buns**": *Form analysis:* A(a_1 a_2) A (a_1 a_2) B (b_1 b_1' b_2). (*See* p. 38.)

1. *Form outline* (*see* p. 39):

2. *Song study:* Teach by imitation.

The words "Hot cross buns" should be sung *staccato* each time they occur The song should be sung rather rapidly. The next to the last motive has a climax effect; the last phrase should be sung quite slowly, with a decided accent on each tone.

"The Echo": *Form analysis:* A(a_1 a_1') A(a_1 a_1'). (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* Have the class sing from the notes at sight. Use the words as suggested on p. 46 (First Week).

The first motive is repeated three times, the third motive being identical with it, and the second and fourth motives free sequences. In singing, breath should be taken in the middle of each motive, during the measure containing the two quarter notes. There should be no perceptible pause at the end of the motive.

*"**The Parade**": *Form analysis:* A(a_1 a_2) A(a_1' a_2'). (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* Teach by imitation. Sing tonic-chord and dominant-chord tones in connection with this song.

The rhythm of the words is so pronounced and definite that the time difficulties of the melody are only apparent. The double dot need not be hard to sing, since the rhythm is best observed by making the sixteenth note which follows it relate to the next note. In fact, each sixteenth note in the song may best be sung by feeling it as coming just before the following note, rather than as coming just after the note preceding. Sing with mechanically exact time, as in marching.

THIRD YEAR—TWENTY-FOURTH WEEK

SUMMARY OF WORK

New songs: "The Soldier Boy," p. 81; "Summer, Good-bye," p. 82; "A Soldier True," p. 83; "The Humming Bird," p. 84.

Technical study: Key names and signatures of *E*, *G*, and *E*♭.

Review: One or more songs in same key as each of the songs for the week.

Method of song study: Sight-reading study.

Objective: Greater independence in the use of the notes.

"The Soldier Boy": *Form analysis:* A(a_1 a_2) B(b_1 b_2). (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* Have the class read as far as possible from the notes, with help where needed.

The rest at the end of each phrase must be observed. The best way to be sure of this is to strive for a *staccato* effect on the last note of each. It may be well to sing the whole first motive *staccato*, taking care to hold the half note its full value. Sing the whole song in exact rhythm.

"Summer, Good-bye": *Form analysis:* A(a_1 a_2) B(b_1 b_1) A′(a_1′ a_2′). (*See* p. 38.)

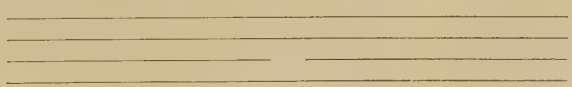
1. *Form outline:* Same as "Slumber Song," p. 52.

2. *Song study:* Have the class read at sight. The teacher should observe repeated tone groups and sequences, and should see that the class responds to these feeling effects.

Singing this song creates a very definite feeling of continuity. This is because each tone after the first is sung on the suggestion of a previous tone, either that immediately preceding or the first tone of a previous tone group. It is therefore easy to learn it from the notes and also to sing it expressively after it is familiar.

"A Soldier True": *Form analysis:* A A B(b_1 b_1′) A. (*See* p. 38.)

1. *Form outline* (*see* p. 39):



2. *Song study:* Same as "Summer, Good-bye."

The wide skips of the tonic chord demand that this song be sung rather slowly. Be careful to get the exact value of the two tones to the beat without slowing up on the time in the third and fourth staffs.

"The Humming Bird": *Form analysis:* A(a_1 a_2) A′(a_1 a_2′) B(b_1 b_2) A′(a_1 a_2′). (*See* p. 38.)

1. *Form outline:* Same as "The Cuckoo Clock," p. 48.

2. *Song study:* Have the class read as much of this song at sight as they can, using the *sol-fa* syllables. By singing the dotted quarter notes with syncopated effect, proper time length will be secured.

Largely a series of repetitions—figures and motives. Sing slowly and quietly, with a *legato* effect. The climax comes in the first part of the third phrase; sing the latter part of this phrase quietly. Take care to develop the contrast between the motives, as indicated by the expression marks.

Technical study. As outlined on p. 70 (Twentieth Week), teach the key names and signatures of *E*, *G*, and *E*♭.

THIRD YEAR—TWENTY-FIFTH WEEK

SUMMARY OF WORK

New songs: "Easter Carol," p. 85; "The Young Musician," p. 86; "Sleep, Baby, Sleep," p. 87; "Lullaby," p. 88.

Review: Songs with the same time signatures as those taught.

Method of study: See special directions with each song.

Objective: Concentrate on marking time in two-four and three-four measure.

"Easter Carol": *Form analysis:* A A B(b_1 b_1)A′. (*See* p. 38.)

1. *Form outline:* Same as "A Soldier True," p. 73.

2. *Song study:* Have the class sing at sight. The small notes in this song and in a few later songs may be sung *by the teacher* after the class has learned the song thoroughly. *The children must be taught to ignore these notes for the present.* Their purpose is to enable the teacher to provide the class with an experience in hearing two-part harmony for some time before they are taught to sing in parts.

Largely composed of tonic-chord tones. Be sure to bring out the individual character of each tone. The chordal effect rather than the rhythm is important. In the third phrase, and at the end of each of the other phrases, the feeling for the scale trend requires a more *legato* effect.

"The Young Musician": *Form analysis:* A B(b_1 b_1) C(c_1 c_1 c_2). (*See* p. 38.)

1. *Form outline* (*see* p. 39):

2. *Song study:* Have the class sing at sight as much of the song as they can. Supply the pattern for them when necessary.

This song consists of two distinct parts: (1) the announcement made in the first phrase; (2) the imitation of instruments being played. The first part should be sung rather slowly, in

narrative style; the second part should vary in each stanza to suit the instrument named. The choice of words in the text helps to indicate the tempo and the tone quality of these effects. The trombone should be rather sonorous; the cymbal has a lighter, somewhat metallic, sound; the fiddle should be gay and singing. The last motive goes back to the narrative style and is sung slowly, with declamatory effect.

*"Sleep, Baby, Sleep": *Form analysis:* A(a_1 a_1') B(b_1 b_1' b_2). (*See* p. 38.)

1. *Form outline:* Same as "Song of the Seasons," p. 51.

2. *Song study:* Teach by imitation. In songs of this character, where the first tone group must be taught by imitation and *does not furnish an exact pattern for the rest of the song*, it may best to consider the song as a rote song, even though the remaining tone groups may be read easily at sight. If the teacher has this attitude toward the song, the children are likely to preserve the expressive quality of imitative singing throughout the song, even though they may be able to read the latter part at sight.

The last measure is the climax, and should be sung as an echo, with a dying-away effect, to intensify the song's mood. The next to the last motive leads into this climax by creating a feeling demand for it.

"Lullaby": *Form analysis:* A(a_1 a_2) B(b_1 b_2). (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* Have the class sing at sight. Establish the rhythm by having the class read the words before singing.

Descriptive in effect. When sung softly and slowly it has a soothing, quieting quality. Do not sing the tones of the tonic chord in the last measure as a climax, in contrast with the rest of the song, but as a lead into the last three scale tones, which intensify and confirm the feeling of quietness and rest by the extension of the last motive to three measures.

THIRD YEAR—TWENTY-SIXTH WEEK

Summary of Work

New songs: "Baking a Cake," p. 89; "Mary Had a Little Lamb," p. 90; "May Day," p. 91; "Wonderland," p. 92; "Morning Hymn of Praise," p. 92.

Technical study: In order to leave abundant time for the teaching of five new songs, no new technical study is presented in this week. The growing power of the children to use the notation as an aid in learning songs by imitation will shorten the learning process.

Review: The songs listed above, properly sung and studied, furnish enough work for the week. If additional songs are needed, let the class select them.

Method of song study: See special directions with each song.

Objective: Mutual reënforcement of note singing and sight-singing.

"Baking a Cake": *Form analysis:* A(a_1 a_2) B(b_1 b_2) C(c_1 c_2). (*See* p. 38.)

1. *Form outline:* Same as "Slumber Song," p. 52.

2. *Song study:* Review Study 53, p. 234. Have the class sing at sight with as little help as possible. Sing the last phrase for them.

The verse has a homely tone which suits the narrative style of the melody. The melody has certain peculiarities of the Russian folk song.

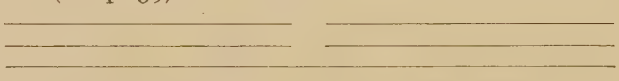
*"**Mary Had a Little Lamb**": *Form analysis:* A(a_1 a_2) A′(a_1 a_2′). (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* Let the class sing this familiar melody without the notation. If they sing it correctly, let them re-sing it with the notes, for the stimulus of eye-association. If they make mistakes in their first singing from memory, correct these by giving the correct pattern while the class follows the notes.

"May Day": *Form analysis:* A(a_1 a_2) A′(a_1 a_3) B B. (*See* p. 38.)

1. *Form outline* (see p. 39):



2. *Song study:* Review Study 11, p. 229. Have the class sing at sight.

Treat this song as if it were written within the octave from *F* to *F*. The middle *C*'s at the end of the first phrase should be sung with a spoken, or breathy, effect, without effort to vocalize. The word "la" facilitates this. *Do not think of the song as containing an octave and a half.*

The second to the last phrase is the climax of the song. Sing the following phrase as an echo, with a quieter effect.

"Wonderland": *Form analysis:* A(a_1 a_2) A′(a_1 a_2′) B(b_1 b_1′) A′(a_1 a_2′). (*See* p. 38.)

1. *Form outline:* Same as "The Cuckoo Clock," p. 48. See "Method of Song Study," p. 56, Tenth Week.

2. *Song study:* The class may establish the first two lines of the song as a rote pattern, containing the solution of all the song's problems. It will be best to have them commit to memory the first line of the verse as well as of the melody. When this is done, let the class begin at the beginning and sing the song through, following the notes. The children should mark the time softly, on their desks, as a means of emphasizing the difference between the two unequal tones to the beat and the dotted quarter note followed by an eighth note, which come in contrast throughout the song.

The effect of this song depends on which of the two optional endings is chosen. One ending is on the octave tonic of the song, producing a bright and strong effect; the other is on *mi*, producing a rather quiet, almost plaintive, effect, which represents another aspect of Springtime. After the teacher is familiar with the song and its two possible interpretations, she will be able to give the melody as a whole whatever effect the ending which she wishes to use demands.

If the song is to end on the high *do*, it should be sung a little more rapidly, and with firmer tones, to produce an effect of brilliance. If it is to end with the descending tones to *mi*, it should be sung with quieter tones and possibly with slower tempo, to produce an effect of wistfulness and mystery. Call the attention of the class to the difference in *mood*, depending on which of these effects is chosen. Have them name the mood in each case.

"Morning Hymn of Praise": *Form analysis:* A(a_1 a_1') A'(a_1 a_1''). (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* Ask the class to read this song at sight, and watch what happens. It may be necessary to correct a wrong time effect in the first two tones; it is advisable to help the class to do this for themselves without breaking down the rhythm. After the first line is sung correctly the imitative impulse will carry them through the rest of the song.

The simplest melodic and tone-group structure, combined with great possibilities for expression and interpretation.

THIRD YEAR—TWENTY-SEVENTH WEEK

SUMMARY OF WORK

New songs: "Sing a Song of Sixpence," p. 94; "The Tiny Little Wood," p. 96; "Marching Song," p. 98; "The Apple Tree," p. 100; "Market Day," p. 101.

Review: See Twenty-sixth Week, p. 75.

Technical study: See Twenty-sixth Week, p. 75.

Method of song study: See special directions with each song.

Objective: See Twenty-sixth Week, p. 75.

***"Sing a Song of Sixpence":** *Form analysis:* A(a_1 a_1') A'(a_1 a_2). (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* Doubtless enough of the class will know this song to treat it as familiar. Do not ask the class to use the notes except in an incidental way.

This melody is very natural and easy to sing; practically all its tones are scale-track or suggested chord-track tones, and the children will easily learn it by rote and memorize it.

"The Tiny Little Wood": *Form analysis:* (*See* p. 38.) A(a_1 a_2) A(a_1 a_2) B(b_1 b_2) B'(b_1 b_2').

1. *Form outline:* Same as "The Cuckoo Clock," p. 48.

2. *Song study:* Teacher and class should learn this song together. The teacher will probably be able to drop out after the first line is sung, joining in again if the singing needs support.

The rhythm of the first measure (two unequal tones to the beat, followed by a quarter note and a half note in alternating motives), continues throughout the song. The repetitions in the text more or less closely follow those in the melody. The effect of monotony so produced is relieved by the sustained narrative.

"Marching Song": *Form analysis:* A(a_1 a_2) B(b_1 b_2 b_2). (*See* p. 38.)

1. *Preparatory study:* Review Study 50, p. 234.

2. *Form outline:* Same as "Song of the Seasons," p. 51.

3. *Song study:* Have the class sing this song with the *sol-fa* syllables, in order to place the tones of the intervals correctly. Let the class sing at sight, helping them on the sixteenth notes. The passages containing intervals should be repeated several times as an interval study.

The three motives of the last phrase must be taken into account if this song is to be sung with proper interpretation. It might come to a close with the end of the fourth motive ("hands just so"), though it would sound incomplete with three short notes ending the last motive. The final motive, as written, makes it completely effective. The emphasis and sustaining of the next to the last tone of the final motive gives a contrast with the ending of the motive immediately preceding, which adds variety to the melody and also gives a satisfactory ending.

***"The Apple Tree":** *Form analysis:* A(a_1 a_2)B CD. (*See* p. 38.)

1. *Form outline:* (*See* p. 39.)

2. *Song study:* Teach as a rote song. The class will be able to use the notes in learning to sing it. Do not attempt to explain the notation in the third measure of the second staff. The class already know the cancel sign. If they ask what it means here, tell them that the tone is *raised four* and its syllable name is *fi*. This song may be sung with the syllables as an aid in learning the melody.

Verse and melody are descriptive. The idea of invitation in the text suits the compelling melodic effect of the repetitions and the close following of the scale track. The first part of the last staff is the climax and should be sung with stronger emphasis than any other part of the song, passing into *diminuendo*, as marked.

***"Market Day":** *Form analysis:* A A′ B. (*See* p. 38.)

1. *Form outline:* Same as "The Snowbird," p. 69.

2. *Song study:* Have the class sing at sight with the syllables.

This song has a touch of tropical indolence and repose. Let the last motive give the suggestion for the mood.

THIRD YEAR—TWENTY-EIGHTH WEEK

Summary of Work

New songs: "The Magic Ball," p. 102; "Plant a Tree," p. 103; "Lady Moon," p. 104; "The Postillion," p. 106.

Technical study: Two tones to the beat compared with one tone to the beat.

Review: Songs previously taught. Have a committee of the class select them.
Method of song study: Have the class read at sight.
Objective: Practice in sight-reading.

*"The Magic Ball": *Form analysis:* A B C. (*See* p. 38.) Irregular form.

Form outline: Same as "The Snowbird," p. 69.

The four-measure second and third phrases, following the three-measure first phrase, give an unusual effect. This, added to the melodic effect of the Chinese five-tone scale (without *fa* and *ti*—no half steps), produces a somewhat exotic atmosphere. The five-tone scale gives a broad, open effect. The verse describes a typical Chinese scene.

"Plant a Tree": *Form analysis:* A B (b_1 b_2). (*See* p. 38.)

Form outline (see p. 39):

_____

_____ _____

The stately melody should be sung slowly and with individual impulse back of each tone.

"Lady Moon": *Form analysis:* AB B′ C B″ D. (*See* p. 38.)

Form outline: Same as "A Dream," p. 61.

Note the use of the five-tone scale and its characteristic effect. (See "The Magic Ball," above.) The phrases in this song have four measures each, giving an effect less exotic than that of "The Magic Ball." The climax comes in the fifth staff, followed by a strong contrast in the very quiet last phrase.

"The Postillion": *Form analysis:* AA′ A″ A‴ B. (*See* p. 38.)

Form outline (see p. 39):

_____

_____ _____

_____

_____

_____

The note pattern in the first phrase is repeated in sequence, two tones higher in the second phrase, and again repeated with a slight variation in the third phrase, thus producing a constantly intensified effect. Bring this out in the singing. The fourth phrase is a varied sequence, two tones lower, closing with the tonic, which naturally demands a dominant effect. The fifth phrase is a refrain. The "Tra-ra" should be sung with echo effect at first, gradually louder, ending with the climax of the last two tones.

THIRD YEAR—TWENTY-NINTH WEEK

Summary of Work

New songs: "Night Song," p. 108; "Katydid," p. 109; "Skating," p. 110; "A Spring Maid," p. 112.
Review: Songs in same key as new song being taught.

Method of song study: See special directions with each song.

Objective: Greater independence in sight-reading; greater expressiveness in rote singing.

*"**Night Song**": *Form analysis:* A B B′ C (c_1 c_1' c_1''). (*See* p. 38.)

1. *Form outline:* (*See* p. 39.)

2. *Song study:* Teach entirely by imitation.

Sing quietly, with an effect of mystery. Bring out the idea of the breeze, the flowers, the moon, as ministers of sleep. The extra hold on the word "breeze," in the fifth measure, should be carefully observed. The first syllable of "piny," in the next to the last measure of the second staff, must be held the full measure, as written. Sing the last line very softly.

*"**Katydid**": *Form analysis:* A(a_1 a_1') A′(a_1'' a_2 a_3). (*See* p. 38.)

1. *Form outline:* Same as "Song of the Seasons," p. 51.

2. *Song study:* Teach by imitation.

This song has a distinct minor note. It is Katy's complaint against the unfairness of the katydid, though she does not say that she is unwilling to take the undeserved credit he gives her! The melody begins and ends on *mi*; the first phrase ends on *la*. The "Katy did" at the close must be sung a little faster than the rest of the song. The "did" in each "Katy did" should be *staccato* and strongly accented.

"**Skating**": *Form analysis:* A(a_1 a_2) B(b_1 b_2). (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study.* Have the class sing at sight.

Keep this waltz rhythm steady, regular, and not too fast. Mark the accent at the beginning of each measure. Observe each measure has *one* impulse; there are so many measures which have a single three-beat tone that the whole song has the feeling of one impulse to the measure.

"**A Spring Maid**": *Form analysis:* A (a_1 a_2) A (a_1 a_2) B (b_1 b_1) C (c_1 c_2) (*See* p. 38.)

1. *Form outline:* Same as "The Cuckoo Clock," p. 48.

2. *Song study:* See "Method of Song Study," p. 56. Tenth Week. It is a good plan to have the class sing the first two motives with the *sol-fa* syllables. If the class is not strong on sight-reading they had better memorize this first phrase before they go on. If they are, let them sing the rest of the song with the *sol-fa* syllables. Have them take advantage of the repetitions within the song.

Be careful to bring out the syncopation in the third line. The first beat of each measure should be strongly accented, to give the right expression to the frequent repetitions. The last tone group should be sung slowly—it is the answer to the riddle. Sing the whole song in a light, fanciful way.

THIRD YEAR—THIRTIETH WEEK

SUMMARY OF WORK

New songs: "My Valentine," p. 114; "Spring Song," p. 115; "Columbus," p. 116; "The Little Papoose," p. 117.

Review: Ten songs listed for memorizing. (*See* pp. 59 and 60.)

Method of song study: Imitation, while using the notes for reënforcement. (*See* "Method of song study," p. 56.)

Objective: Development of feeling for mood.

***"My Valentine":** *Form analysis:* $A(a_1a_1'')B(b_1b_2)$ $A(a_1a_1')B'(b_1''b_2)$. (*See* p. 38.)

1. *Form outline:* Same as "The Cuckoo Clock," p. 48.

2. *Song study:* Tell the class that raised one of the scale is called *di*; raised two, *ri* (both in third measure, second staff); raised five (first measure, fourth staff), *si*. Have the class sing with the *sol-fa* syllables, used imitatively. (See p. 16.)

The point of this song is the surprise in the last line of the text, which should be sung slowly, with feeling. Sing the entire song with light tone.

"Spring Song": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2)$. (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* Same as "My Valentine."

Sing as rapidly as the clear enunciation of the words will permit. Sing the last line lightly and a little more rapidly than the rest of the song.

"Columbus": *Form analysis:* $A(a_1\ a_2)\ A'(a_1'\ a_3\ a_4)$. (*See* p. 38.)

1. *Form outline:* Same as "A Song of Fairies," p. 70.

2. *Song study:* Same as "My Valentine."

This is a narrative. Sing with deliberation and declamatory effect, with a well-defined pause at the end of most of the phrases of the text. The words "Sail on, sail on and on!" should be sung *staccato*.

"The Little Papoose": *Form analysis:* A A'. (*See* p. 38.)

1. *Form outline:* Same as "A Hymn of Thanks," p. 50.

2. *Song study:* Same as "My Valentine."

Sing very rapidly, with a straightforward even rhythm. Sing "Marcelina, Ho-ho-la" slowly, with decision on each syllable.

NOTE.—The remaining songs should by this time have been learned in connection with programs, etc. They may be sung with other songs for memorization during the closing period.

"Christmas Hymn": *Form analysis:* $A(a_1\ a_2)\ A'(a_1\ a_2\ a_3)\ A(a_1\ a_2)$. (*See* p. 38.)

Sing each tone with almost even accent, slowly and decidedly.

"God of Mercy": *Form analysis:* AA' BA.'' (*See* p. 38.)

Sing with smooth and even declamation and with marked accent except at the beginning of each line of the text. The song as a whole should be sung softly, with a somewhat stronger tone on the climax in the third line.

FOURTH YEAR

Materials: Foresman, *Second Book of Songs* and *Manual.*

Place of the Fourth Year in school music. The *Fourth Year* of school music is a *bridging-over* period between the earlier years of mood development and spontaneous expression (culminating in the Third Year) and the later years of independent sight reading. (See "Beginning to Apply Technical Knowledge to the Imitative Use of the Notation," and paragraphs following, pp. 17-18.) The work of this year should look forward to that of the Fifth Year, which completes the *period of adjustment*, now begun.

Method of song study. In the Third Year a beginning was made in singing from the suggestion of the notation and of the simplified form outline. The children were given practice in recognizing resemblances in notation between the first tone group and the rest of the song. Incidentally they were made familiar with the note characters and their names, and used in an imitative way whatever technical knowledge they acquired, even to the extent of singing many of the simplest songs entirely on their own initiative.

In the Fourth Year the work in mood and form recognition, which was begun in earlier years, is carried on and is made more mature and definite, although the immediate aim of the year's work is the acquiring of a workable knowledge of the technical facts of music. Development of feeling for form and extension of experience in mood, however, must remain as principal aims of the year's work, since the feeling-reaction to these effects is the only adequate motivation for the acquisition of technical knowledge in a usable way.

In the learning of songs in this year the technical elements *within the tone group*, that is, the pitch and time relations, are studied and classified, in order to facilitate the use of the song's form in expression. Key and time signatures are also to be recognized, and song forms are to be consciously observed and compared.

The practice in recognizing resemblances of notation between the first tone group and the rest of the song (as begun in the Third Year) is now carried on persistently and continuously, until it gradually develops the ability to use likenesses and differences in the notation as an aid in sight reading. To this is added direct sight-reading practice, leading naturally into the work of the Fifth Year.

This conscious use of likenesses and differences in note relationships and the

independent use of technical facts, learned and applied imitatively, mark the early stages of independent sight reading.

The use of the form outline is to be carried on through this year. The children can now use their knowledge of form consciously, as an aid in reading the song at sight. Comparison of the form of songs is also used as an aid in musical appreciation.

Mood recognition is now definitely used as a stimulus to correct expression. The children have had a good deal of practice in discrimination of mood and are able to do much work of this type on their own initiative.

Work in memorizing songs is carefully detailed in the Week-by-Week Outline.

Musical appreciation. (See p. 35.) The work in mood and form, as described above, the memorization, and in fact every part of the year's work, should be used in developing musical appreciation.

Technical study. In addition to the melodic and rhythmic effects previously studied, the less frequent intervals, the *chromatic tones*, and the *triplet*, are presented in melodic and rhythmic studies, by the same method and with the same purpose as in the Third Year. The special work on time relations, outlined on pp. 122-126, may also be given during the latter part of this year if desired. Two-part singing is introduced during the latter part of the year.

Objective. Independent sight reading, motivated by the desire to express the mood of the songs, should be the aim of this year's work. To this end the process of imitation must be utilized, through carefully graded experiences in the notation of songs sung at sight and in review, supplemented by the use of technical studies.

The song material. The songs presented for this year are in general of a higher degree of musical maturity than those for the Third Year. This does not necessarily mean a greater degree of technical difficulty; it does mean that a greater sensitiveness to musical effects and a wider experience is necessary if they are to be enjoyed fully and expressed adequately.

FOURTH YEAR—FIRST WEEK

Summary of Work

New songs: "Tell Me," p. 5; "Raindrops and Snowflakes," p. 6; "Slumber Time," p. 7.
Review: *First Book of Songs*, p. 8, p. 47, p. 52.
Method of song study: See special directions with each song.
Objective: To develop initiative in sight reading, while keeping the singing expressive.

"Tell Me": *Form analysis:* A(a_1 a_2) B(b_1 b_1' b_2). (*See* p. 38.)

1. *Form outline* (see p. 39).

2. *Song study.* Sing at sight, using the *sol-fa* syllables imitatively. (*See* p. 16.)

The irregularity of this song adds to its charm. The first phrase has two three-measure motives; the second has three motives, two of two measures each, the last of three measures. For correct expression, sing the third and fourth motives without break or pause between them, considering them as forming together a balancing contrast with the three-measure motives.

"Raindrops and Snowflakes": *Form analysis:* AA′ B(b_1 b_1′) AA′. (*See* p. 38.)

1. *Form outline* (see p. 39).

2. *Song study.* Review "Fairy Song," *First Book of Songs*, p. 52. Sing the first phrase of "Raindrops and Snowflakes," with the *sol-fa* syllables; repeat with "la." Then begin at the beginning and sing the song through, with the words.

For correct expression, hold the last note of the first, second, fourth, and fifth lines the full time indicated by the notation, and give the rests also their full value. Do not begin the second, third, and fifth lines too soon. The racial characteristics of this folk song are best brought out in the accompaniment.

"Slumber Time": *Form analysis:* A(a_1 a_2) B. (*See* p. 38.)

1. *Form outline.* Same as "Evening Song," p. 47.

2. Review familiar songs. Sing as a rote song.

This rhythm is two beats to the measure, but the teacher may, in her own preliminary singing and in class if necessary, think of it as four beats to the measure, in order to establish the correct length of the tones sung with "watch" and "light." It will also be helpful to sing the melody more slowly at first.

FOURTH YEAR—SECOND WEEK

Summary of Work

New songs: "Grandmother's Minuet," p. 8; "Hymn of Praise," p. 10; "Praise the Lord," p. 11.

Technical study: Time relations of songs.

Review: Songs from first week and other familiar songs.

Method of song study: See special directions with each song. Studies, when used, should be placed on the blackboard and sung with the syllables while the teacher points to each note as sung. The object of this drill is to make more definite the suggestion of the notation in the

songs, both as an aid to the class in learning the melody by imitation, and in the recall and expression of the song after it is learned. The uniform method of learning the different time and pitch relations is as follows: Memorize the study containing the particular problem while following the notation on the blackboard. Then use the memory of the relationship, as thus established, in singing the new song.

Objective: Same as in First Week.

"Grandmother's Minuet": *Form analysis:* (*See* p. 38.) A(a_1 a_1') B(b_1 b_1') A(a_1 a_1') B(b_1 b_1').

1. *Form outline.* Same as "The Cuckoo Clock," p. 48.

2. *Song study.* Teach the first phrase by imitation; when the class have learned it, let them go back to the beginning and sing the whole song from the notes, using the first phrase as a stimulus and suggestion.

The tempo direction "minuet" indicates that the melody is to be sung very slowly and in graceful, stately fashion. The points of emphasis which are necessary for expression are the tones sung with the last syllables of "stately" and "gladness," where the effect is one of syncopation, and "glow," "slow," "eye," and "I." All the other melodic figures are alike and merely lead up to these climactic tones.

"Hymn of Praise": *Form analysis:* A(a_1 a_2) A'(a_1' a_2') A(a_1 a_2) B(b_1 b_1'). (*See* p. 38.)

1. *Form outline.* Same as "The Cuckoo Clock," p. 48.

2. *Song study.* Have the class sing at sight with the words.

Begin quietly, sing the second phrase with greater intensity, the third phrase with a firmer tone, and the fourth phrase, as the climax of the song, with a slight retard on the last two measures. Be careful to bring out the effect of syncopation which occurs wherever the second tone of the measure is a dotted quarter note.

"Praise the Lord": *Form analysis:* A(a_1 a_1') A'(a_1' a_2). (*See* p. 38.)

1. *Form outline.* Same as "Balloon Song," p. 46.

2. *Song study.* Have class sing at sight, with the words.

Sing with a slight pause at the end of the first line, almost a full pause at the end of the second line, and no break between the third and fourth lines. The climactic third line should have special emphasis, even to the extent of making the first three words somewhat *staccato* in effect.

FOURTH YEAR—THIRD WEEK

SUMMARY OF WORK

New songs: "In the Woods," p. 12; "Favorite Colors," p. 14; "Who Has Seen My Little Maiden?" p. 16.

Technical study: Study 28 (*e*), p. 232.

Review: All songs previously taught in *Second Book of Songs*; other familiar songs.

Method of song study: See special directions with each song. Also "Method of Song Study," p. 84.

Objective: Concentrate on expression.

"In the Woods": *Form analysis:* A B A′ B.′ (*See* p. 38.)

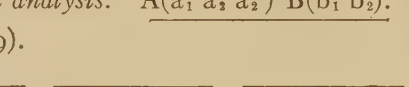
1. *Form outline.* Same as "A-Dancing," p. 49.

2. *Song study.* Have the class sing at sight. All the phrases are so much alike that even the first singing should have almost the expression of a rote song.

This song has an effect of unrest, produced by the three-measure form of each phrase and by the fact that each of the two major divisions ends on five of the scale. Each phrase should begin with a feeling of climax, and gradually proceed to a point of repose. Melody and words alike express a playful feeling of dissatisfaction.

"Favorite Colors": *Form analysis:* A(a_1 a_2 a_2') B(b_1 b_2). (*See* p. 38.)

1. *Form outline* (see p. 39).



2. *Song study.* Teach by imitation.

The climax, the second measure of the third staff, should be sustained for emphasis. The "oh" in the following measure should be sung more softly. Sing the last motive very softly and slowly.

"Who Has Seen My Little Maiden": *Form analysis:* A(a_1 a_2) A′(a_1 a_3) B(b_1 b_1) A″(a_1 a_3'). (*See* p. 38.)

1. *Form outline.* Same as "The Cuckoo Clock," p. 48.

2. *Song study.* Have the class sing the first phrase with the *sol-fa* syllables and then with "la." Then have them learn the song phrase by phrase. The song is a problem in exact and varied repetition.

The feeling of a question runs all through this song, the final effect leaving the question unanswered. This is due to the recurring figures and scale progressions. Sing rather slowly and evenly, bringing out the question idea by a slight emphasis on the word "Who" each time it occurs.

FOURTH YEAR—FOURTH WEEK

SUMMARY OF WORK

New songs: "A Prayer," p. 18; "The Fairy Ring," p. 19; "The Garden and the Wildwood," p. 20.

Technical study: Study of time relations; naming of notes.

Review: *First Book of Songs*, pp. 36-37; *Second Book of Songs*, pp. 5-17.

Method of song study: See special directions with each song; also "Method of Song Study," p. 84.

Objective: Special emphasis on time problems.

"A Prayer": *Form analysis:* AB CD. (*See* p. 38.)

1. *Form outline.* Same as "A-Dancing," p. 49.

2. *Song study.* Have the class sing this song at sight without the *sol-fa* syllables, concentrating on the relative length of tones: half note, two beats; quarter note, one beat.

The feeling for continuity, established in the first two measures of this song, should be sustained and intensified throughout. Songs of this type, where only scale-track tones are used, emphasize this feeling. The words sung to two slurred tones should be enunciated with special clearness, in order to bring out the individuality of each tone. The vowel sound of each of these words should be carefully held.

"The Fairy Ring": *Form analysis:* AA′ BB AA′. (*See* p. 38.)

1. *Form outline.* Same as "The Weather Vane," p. 57.

2. *Song study.* Have the class sing the first phrase by imitation and complete the song by sight reading. Let them compare the effect of two tones (eighth notes) to the beat with one tone (quarter note) to the beat.

The dominant feeling in this song is for repeated phrases and repeated tone groups within the phrase. Sing the repeated phrase as a restatement of the same tones in the same tempo and not as a balancing tone group. The movement should be kept exact and almost mechanical. The mood is gay; sing to suggest the lightness of the fairies' dancing.

"The Garden and the Wildwood": *Form analysis:* AA′. (*See* p. 38.)

1. *Form outline.* Same as "A Hymn of Thanks," p. 50.

2. *Song study.* Sing at sight, without the *sol-fa* syllables.

An exception has been made in this case, and the song has been left in its original key in order to provide a song of comparatively low range for the occasional voices which find difficulty in taking high notes. If there are no such voices in the class, the song may still be sung in this key, provided it is sung as indicated—*quietly.*

FOURTH YEAR—FIFTH WEEK

Summary of Work

New songs: "The Blacksmith," p. 21; "The Mill," p. 22; "The Shoemaker," p. 23.

Technical study: Two equal and two unequal tones to the beat.

Review: *First Book of Songs*, pp. 62, 67, 68, 69; *Second Book of Songs*, p. 20; let the class select songs in same key as the song being studied.

Method of song study: See special directions with each song; also "Method of Song Study," p. 84.

Objective: To concentrate attention on tone-groups repeated exactly or in sequence; also on tonic-chord effects as compared with scale effects.

"The Blacksmith": *Form analysis:* A(a_1 a_1') B(b_1 b_2) B(b_1 b_2'). (*See* p. 38.)

1. *Form outline.* Same as "Slumber Song," p. 52.

2. *Song study.* Review *First Book of Songs*, pp. 62 and 67 for time and pp. 68 and 69 for tonic-chord effects. Teach the first motive by imitation. Ask the children to sing the rest of the song from the notes. Observe the use of the dotted eighth and sixteenth notes throughout the song. After the song is entirely familiar, have the class sing it with the *sol-fa* syllables, to establish the feeling for, and the recognition of, tonic-chord tones.

The tones from *E* (first line) to its octave are within easy range for children. The *D* and *C* below the staff may, if necessary, be sung with breathy quality to save the voice; no special effort should be made to bring them out clearly. All the time problems of this song are found in the first motive. This will greatly simplify the learning of the song; the sequential relationships of the tone groups throughout are a further aid.

"The Mill": *Form analysis:* $A(a_1\ a_1)\ B(b_1\ b_1')$. (*See* p. 38.)

1. *Form outline.* Same as "Balloon Song," p. 46.

2. *Song study.* Sing in review pp. 68 and 69, *First Book of Songs*, for tonic-chord effects. Sing "The Mill" at sight, with *sol-fa* syllables, to bring out and identify by name the tonic-chord tones.

Have the class learn this song with its accompaniment, in order to give them the suggestion of the mill wheel turning. To get the best expression, have the singing preserve exactly the even time relationships throughout.

"The Shoemaker": *Form analysis:* $A(a_1\ a_1')\ A'(a_1''\ a_2)$. (*See* p. 38.)

1. *Form outline.* Same as "Balloon Song," p. 46.

2. *Song study.* Sing at sight.

The rhythm is exactly the same as that of "The Mill." Sing the three tones of the last motive more slowly than the rest of the song, with decided accent on each tone. These two songs may profitably be sung as one lesson. Try them first in similar tempo and then discuss with the children what changes in tempo will give better expression to each.

FOURTH YEAR—SIXTH WEEK

Summary of Work

New songs: "Our First Thanksgiving Day," p. 24; "Skipping Rope," p. 25; "Top Time," p. 26; "Deep in a Wood," p. 28.

Technical study: Time problems in songs.

Review: *Second Book of Songs*, pp. 18, 12-13, 11, 5.

Method of song study: Emphasis for this week is put on sight-reading practice. The use of the syllables is optional. The songs chosen for review are those which were read at sight in the preceding weeks. The studies given cover the same problems as the songs in both time and pitch.

Objective: Developing facility in sight reading and more familiarity with note characters and their time values.

"Our First Thanksgiving Day": *Form analysis:* AA′ BA.′ (*See* p. 38.)

1. *Form outline.* Same as "A-Dancing," p. 49.
2. *Song study.* Have the class sing at sight.

The words suit the melody. The steady-going effect of the quarter tones in scale progression, when sung rapidly, as here, forbids a serious mood.

"Skipping Rope": *Form analysis:* A B C. (*See* p. 38.)

1. *Form outline.* Same as "The Snowbird," p. 69.
2. *Song study.* Have the class sing at sight.

Bring out the somewhat *staccato* effect of the wide intervals; blend the tones of the scale progressions in the first and second phrases. Begin the last motive in the regular tempo of the song and gradually quicken it to the last note. Sing the first two phrases with spirit, but not too fast.

"Top Time": *Form analysis:* $A(a_1\ a_1')\ B(b_1\ b_1')$. (*See* p. 38.)

1. *Form outline.* Same as "Balloon Song," p. 46.
2. *Song study.* Have the class sing at sight.

The first full measure of each motive contains four similar notes. In each motive these are a single tone higher or lower than in the motive preceding. This decides the musical effect of the song, and makes it very easy to sing, either by rote or with the suggestion of the notes. In each case the first note of the motive is *sol* (below the staff). The notes of the last measure of each motive give the necessary variety to the melody as a whole. Sing the last two motives slowly and a little more quietly than the rest of the song.

"Deep in a Wood": *Form analysis:* $A(a_1\ a_2)\ A(a_1\ a_2)\ B(b_1\ b_1)\ C(c_1\ c_2)$. (*See* p. 38.)

1. *Form outline.* Same as "The Cuckoo Clock," p. 48.
2. *Song study.* Have the class sing at sight.

This is one of the most beautiful of French folk songs. The repetitions are brought in skillfully, and completely satisfy the feeling demand. Each repetition should be marked as a repetition by added emphasis. Sing the last two motives more quietly, as a conclusion and a relief from the repetitions.

FOURTH YEAR—SEVENTH WEEK

Summary of Work

New songs: "The Lost Song," p. 29; "The Gypsy Camp," p. 30; "The Four Winds," p. 31; "Orchard Music," p. 32.

Technical study: On time problems in the songs.

Review: *First Book of Songs*, pp. 76 and 77; *Second Book of Songs*, p. 28, and other songs already sung.

Method of song study: As in Sixth Week.

Objective: Further development in sight-reading facility; special emphasis on scale feeling.

N. B. See p. 75, "Sleep, Baby, Sleep." In all songs where it is suggested that a first tone

group be sung by imitation, the teacher must decide whether the children are to imitate an actual vocal model, or are to read at sight with the expressiveness of following a vocal model. This is often the case, also, even when a whole song is directed to be taught by imitation. The aim in all cases is to preserve the best expression possible.

"The Lost Song": *Form analysis:* A(a_1 a_2) A′(a_1 a_2′). (*See* p. 38.)

1. *Form outline.* Same as "Balloon Song," p. 46.

2. *Song study.* Sing "Deep in a Wood" and follow it immediately with "The Lost Song," in the same tempo, sung at sight with the words if possible.

The mood is somewhat plaintive, but evidently not serious. The last two motives may be sung more slowly than the first two. "I forget how it goes" should have a distinctly slower tempo.

"The Gypsy Camp": *Form analysis:* AA′ BB.′ (*See* p. 38.)

1. *Form outline.* Same as "A-Dancing," p. 49.

2. *Song study.* Either have the class sing at sight, or teach the first phrase imitatively and have them finish the song reading at sight. The latter method will be likely to develop greater expressiveness in the first singing.

The effectiveness of the singing depends on the manner in which the individual tones of the first two measures of the first three motives are contrasted with the more rapidly moving,and more blended, tones of the measures following. The fourth motive is in contrast, quiet and slow-moving.

"The Four Winds": *Form analysis:* A(a_1 a_1′) B(b_1 b_1′) C(c_1 c_1′). (*See* p. 38.)

1. *Form outline.* Same as "Slumber Song," p. 52.

2. *Song study.* Teach by imitation. Sing "The Gypsy Camp" and follow it without break by "The Four Winds," keeping the same tempo. Try this, singing a stanza of "The Gypsy Camp" and then a stanza of "The Four Winds," as a refrain. If the tempo must be modified to make the expression correct, help the class to make the adjustment.

A very satisfactory interpretation of this song is obtained by singing the dotted-quarter-note tones with equal accent throughout, whatever their position in the measure. Sing with two pulses to the measure instead of six, slowly, and with a strong swing.

"Orchard Music": *Form analysis:* AB CC AB. (*See* p. 38.)

1. *Form outline.* Same as "The Weather Vane," p. 57.

2. *Song study.* Teach the first two phrases by imitation and have the class finish the song at sight. (See note in Method of Song Study, p. 89.)

Sing so as to contrast the repeated phrase which closes the song with the phrase of similar structure at the beginning, and the fourth motive with the third. Be sure that the class does not sing the repeated tone group as if it were merely a previous tone group re-sung. The relation of a tone group to the song as a whole decides the quality of the expression.

FOURTH YEAR—EIGHTH WEEK

SUMMARY OF WORK

New songs: "I Know a Tree," p. 33; "Lullaby," p. 34; "Columbia," p. 36; "On the Bay," p. 37.

Technical study: Time problems in songs.

Review: *Second Book of Songs*, pp. 5, 22, 32.

Method of song study: See special directions with each song.

Objective: Fixing the feeling for tonic- and dominant- chord tones; time-length comparisons made more definite.

"I Know a Tree": *Form analysis:* AA′ A″ A‴. (*See* p. 38.)

1. *Form outline.* Same as "A-Dancing," p. 49.

2. *Song study.* Have the class sing the first phrase until it is memorized; let them sing the second phrase with the same chord feeling till the last tone, which changes to the dominant chord. The next six tones have the feeling of the dominant chord, the following three go back to the tonic; the dominant begins the last phrase, which closes on the tonic. With the chord feeling established in the first two phrases, the class should sing the rest of the song at sight, guided by the changing chord feeling. As a study with this song have the class practice the tonic-chord tones *do-mi-sol-do*, ascending and descending, and the dominant-chord tones *sol-ti-re*.

The class may be given the names of these chords as the most convenient way of identifying them. This feeling for the underlying chords of a melody can be developed and utilized in sight singing by practice in singing the chord tones as studies in connection with the different songs.

This song is made up almost entirely of tonic- and dominant-chord progressions. The result is a characteristic and attractive German song. Sing it slowly, making a contrast between the chord tones and the scale progressions in the last measure of the first staff.

"Lullaby": *Form analysis:* A(a_1 a_2) B(b_1 b_2) C(c_1 c_2). (*See* p. 38.)

1. *Form outline.* Same as "Slumber Song," p. 52.

2. *Song study.* Sing with *sol-fa* syllables. Review songs in same key and with same time signature.

Sing with strongly marked accent. The last motive should be very slow and *decrescendo*. The last tone may be held longer than is indicated, in order to emphasize the general effect.

"Columbia": *Form analysis:* A(a_1 a_1′) B(b_1 b_2). (*See* p. 38.)

1. *Form outline.* Same as "Balloon Song," p. 46.

2. *Song study.* Use same general method as for "I Know a Tree." Review songs with same time relations.

Sing with deliberation and assurance. The "spirit" indicated should be shown in the precision and positiveness of attack on the outstanding tones; i. e., the dotted quarter notes. The second of these notes in the first, second, and fourth lines is sequentially related to the first in a higher pitch, and should therefore be sung with more intensity.

"On the Bay": *Form analysis:* AA BA. (*See* p. 38.)

1. *Form outline.* Same as "A-Dancing," p. 49.

2. *Song study.* Read at sight.

The second and fourth phrases of this song are identical structurally with the first phrase; they should therefore be differentiated in expression. The first begins the song; the second balances the first; the fourth closes the song. Sing them with a feeling of progression rather than of repetition.

FOURTH YEAR—NINTH WEEK

SUMMARY OF WORK

New songs: "All Through the Night," p. 38; "A Song of Praise," p. 39; "To the Gay Village Green," p. 40; "A Riddle Game," p. 41.

Technical study: Time problems in songs.

Review: Songs with same time problems. Let the class look for these.

Method of song study: See special directions with each song.

Objective: Emphasis on good expression in songs sung at sight.

"All Through the Night": *Form analysis:* AA BA (*See* p. 38.)

1. *Form outline.* Same as "A-Dancing," p. 49.

2. *Song study:* Sing at sight. Sing "Orchard Music" *Second Book of Songs*, p. 32, in review.

See discussion of "On the Bay," above.

"A Song of Praise": *Form analysis:* $A(a_1\ a_1')\ B(b_1\ b_2)$. (*See* p. 38.)

1. *Form outline.* Same as "Balloon Song," p. 46.

2. *Song study.* Sing at sight. Sing "Hymn of Praise," p. 10, in review.

Sing with individual emphasis on every tone except those of the eighth notes. The tones of the third motive, by reason of their uniform rhythm, may be sung with still more marked individuality.

"To the Gay Village Green": *Form analysis:* (*See* p. 38.) $A(a_1\ a_2)\ A(a_1\ a_2)\ B(b_1\ b_1')\ A'(a_1\ a'_2)$.

1. *Form outline.* Same as "The Cuckoo Clock," p. 48.

2. *Song study.* Teach the first two lines by imitation. Have the class sing the rest at sight. Call the last three tones of the last line on p. 40, *la-fi-sol*.

This Norwegian dance tune is very pronounced in movement. The rhythm of two short tones followed by a long tone prevails throughout, the exception being the dotted eighth note followed by a sixteenth note, giving a longer tone followed by a shorter one. The first phrase, recurring three times, fixes and sustains the note of gayety.

"A Riddle Game": *Form analysis:* AA B(b_1 b_1) A. (*See* p. 38.)

1. *Form outline.* Same as "A Soldier True," p. 73.

2. *Song study.* Sing at sight—melody only. After the song is familiar, the teacher or some of the more musical pupils may sing the second part, indicated by the small notes. When the class is sufficiently advanced musically, they may return to this song and sing both parts.

The single tone-group pattern of the first, second, and fourth phrases begins with a low tone, proceeds to a higher tone, and comes back to a point of rest (the tonic). The third phrase, with its repeated motive, can be made a very satisfactory contrast to this ascending and descending scale effect. Sing the ascending scale progressions *crescendo*, the descending *diminuendo*, in order to amplify the narrative effect.

FOURTH YEAR—TENTH WEEK

SUMMARY OF WORK

New songs: "Thanksgiving Day," p. 42; "The Spring Bouquet," p. 44; "The Brook," p. 45; "The Sandman," p. 46.

Technical study: Time problems in songs.

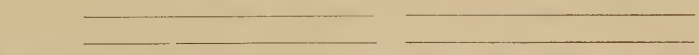
Review: Songs previously taught, chosen by individual children or by a committee appointed for the purpose.

Method of song study: See special directions with each song.

Objective: Training in memorization.

"Thanksgiving Day": *Form analysis:* A(a_1 a_1 a_2) B(b_1 b_1) C(c_1 c_2). (*See* p. 38.)

1. *Form outline.*



1. *Song study.* Sing with the *sol-fa* syllables, or learn the first two lines by imitation and sing the rest at sight.

Sing the first three motives with an almost *staccato* effect, the fourth and fifth slightly *legato*, the sixth strongly *staccato*, and the last a little more slowly with a rather strong *legato*. This gives a contrast between the declamatory and the narrative style.

"The Spring Bouquet": *Form analysis:* A(a_1 a_2) B(b_1 b_2). (*See* p. 38.)

1. *Form outline.* Same as "Balloon Song," p. 46.

2. *Song study.* Sing at sight.

Sing slowly and very quietly. Almost all the tones are of the same length. Take care to contrast the motives in order to secure good expression. The words will suggest the necessary variety of movement and emphasis.

"The Brook": *Form analysis:* A(a_1 a_2) B(b_1 b_2). (*See* p. 38.)

1. *Form outline.* Same as "Balloon Song," p. 46.

2. *Song study.* Sing at sight.

Use a *staccato* effect, in order to emphasize the steady-going movement, observing accent rather definitely. There is an effect of scale progression in the first tone of each of the first three measures; these tones should not be felt as wide intervals.

"The Sandman": *Form analysis:* $A(a_1\ a_2)\ A(a_1\ a_2)\ B(b_1\ b_2)\ C.$ (*See* p. 38.)

1. *Form outline* (see p. 39):

2. *Song study.* Teach first phrase by imitation; sing rest of song at sight.

Sing softly, slowly, and very *legato*. The accompaniment should be heard by the class if at all possible.

FOURTH YEAR—ELEVENTH WEEK

Summary of Work

New songs: "Worship," p. 48; "Land of Freedom," p. 49; "Skating Song," p. 50; "A Christmas Carol," p. 52.

Technical study: Study 22, p. 230.

Review: Songs containing the dotted quarter note followed by an eighth note; songs of form similar to those studied.

Method of song study: Reading at sight; study of song structure.

Objective: Familiarity with time and tone relationships.

Note.—The work of the second ten weeks puts special emphasis on the study of *mood* in songs and on memory work.

Individual tests of memory should be given at least once a week and should include every child in the class. They may be conducted somewhat as follows: Give the name of the song, beat the time, and have all the class sing the song mentally, observing the time as it is beaten but making no physical response whatever. Then ask a child to stand and sing the song while the others listen. One stanza will be enough; the memory of the verse need not be exact—this is a test of melody memory and not word memory. Then have the whole class sing the song aloud at least once. (See p. 71.)

During the next ten weeks the class should review as many as possible of the songs sung in the first ten weeks, comparing key and time signature, form, and mood. The children should be led by degrees to make these comparisons for themselves. Specific directions for outstanding features of this work are given in the weekly outlines, but it is expected that the teacher will carry on the general plan here outlined without further reference being made to it. (See also p. 56 for helpful suggestions.)

The following songs sung during the first twenty weeks are to be memorized, words and music, as part of the permanent cultural background:

Hymn of Praise, *Second Book of Songs*, p. 10.

Praise the Lord, *Second Book of Songs*, p. 11.

Deep in a Wood, *Second Book of Songs*, p. 28.

Columbia, *Second Book of Songs*, p. 36.

The Sandman, *Second Book of Songs*, p. 46.
A Gypsy Song, *Second Book of Songs*, p. 58.
Hush Thee, My Little One, *Second Book of Songs*, p. 65.
The Sun and the Moon, *Second Book of Songs*, p. 78.

"Worship": *Form analysis:* AB AB CC AB. (*See* p. 38.)

1. *Form outline* (see p. 39):

2. *Song study:* Have the class read at sight; concentrate on the dotted quarter note followed by the eighth note.

The first two lines are repeated as the third and fourth, and seventh and eighth. The effect is that of singing two stanzas (lines 1-4), a refrain (lines 5 and 6), and then returning to the first stanza (lines 7 and 8). The contrasting effect of lines 5 and 6 should be brought out in the singing.

"Land of Freedom": *Form analysis:* A(a_1 a_1') B(b_1 b_2). (*See* p. 38.)

1. *Form outline.* Same as "Balloon Song," p. 46.

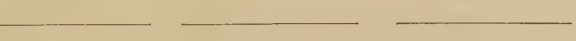
2. *Preparatory study:* Review Study 5, p. 227.

3. *Song study:* Have the class read at sight, with concentration on the dotted quarter note followed by the eighth note. Sing in connection with "Worship," on the opposite page, to emphasize the time values found in both songs.

Sing the first line softly; the second with slightly more force, leading into a climax in the third; the fourth more softly, with a slight retard on the last three words.

"Skating Song": *Form analysis:* A(a_1 a_2 a_3) A'(a_1 a_2 a_3'). (*See* p. 38.)

1. *Form outline* (see p. 39):



2. *Song study:* Have the class sing at sight. At the first singing this song should be taken in a much slower tempo than the final rendition demands.

Sing each page of this song as a musical unit. In effect, the first measure on each page is an introductory tone, and the feeling for the form of the melody begins with the second measure. Measures 2-5 are felt as a four-measure motive, with a three-measure motive (measures 6-8) following in contrast. Sing as rapidly as good enunciation will permit, and bring out the feeling of a four-measure motive in contrast with a three-measure motive following.

"A Christmas Carol": *Form analysis:* AA BA′. (*See* p. 38.)

1. *Form outline:* Same as "A-Dancing," p. 49.

2. *Song study:* Have the class sing at sight. Take care that the ease with which the repeated phrases are sung does not lead the class to increase the tempo when singing them. As the repetitions come to be recognized and used as an aid in the singing, this danger becomes greater. This recognition and use should lead to freer and more correct expression rather than to mere fluency and an effect of hurrying over what is well known.

Bring out the contrast of the first, second, and fourth phrases with the third. The first, second, and fourth are sung *diminuendo*, in descending progression. The third is sung with a *crescendo* toward the climax on "Good will." The fourth may be sung rather more softly than the first and second.

FOURTH YEAR—TWELFTH WEEK

SUMMARY OF WORK

New songs: "Hallowe'en," p. 53; "Come with Me," p. 54; "Vacation Song," p. 55; "Christmas Hymn," p. 56.

Technical study: Studies 30-31, p. 232.

Review: Songs of the same key signatures as those studied.

Method of song study: See special directions with each song.

Objective: Concentrate on key feeling.

"Hallowe'en": *Form analysis:* $A(a_1\ a_2)\ A(a_1\ a_2)\ B(b_1\ b_2)$. (*See* p. 38.)

1. *Form outline:* Same as "Slumber Song," p. 52.

2. *Preparatory study:* Teach from the blackboard Study 30, p. 232, using the *sol-fa* syllables and "loo."

Point out that the study begins and ends on *la*. Tell the class that a song which has these musical effects in it is said to be in the *minor mode*.

These studies are intended to establish the feeling effect of the minor mode.

3. *Song study:* Compare notes of song with notes of study on board.

Sing slowly, with distinct emphasis on each syllable of the last motive.

"Come with Me": *Form analysis:* $A(a_1\ a_1')\ B(b_1\ b_1')$. (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* Have the class sing at sight, using the *sol-fa* syllables.

The first two motives are an invitation; the last two have a descriptive effect, and should have more emphasis than the first two. Try the effect of singing them a little more rapidly.

"Vacation Song": *Form analysis:* A A C. (*See* p. 38.)

1. *Form outline:* Same as "The Snowbird," p. 69.

2. *Preparatory study:* Review Study 28 (*b*), p. 231. Sing also "Top Time," *Second Book of Songs*, p. 26, beating time meanwhile.

3. *Song study:* Sing at sight with *sol-fa* syllables. Help the class in establishing the rhythm of the first line.

Somewhat in the manner of the old English glee. Sing it with exclamatory effect, as rapidly as good enunciation permits, and with a strong two beats to the measure. Try it with the second beat equal in force to the first. Experiment with the tempo till you find that which seems best to express the musical idea.

"Christmas Hymn": (*See* p. 81). Sing as a familiar song.

FOURTH YEAR—THIRTEENTH WEEK

SUMMARY OF WORK

New songs: "Come, Thou Almighty King!" p. 37; "A Gypsy Song," p. 58; "The Tortoise and the Hare," p. 59; "The Railroad Train," p. 60.

Technical study: Time relations in songs.

Review: Songs in the same moods as those studied.

Method of song study: See special directions with each song.

Objective: More definite use of time values.

"Come, Thou Almighty King!": *Form analysis:* ABC D(d_1 d_1) E(e_1 e_2). (*See* p. 38.)

1. *Form outline* (see p. 39):

2. *Song study:* Have the class sing at sight.

The melody is made up of chord and scale progressions. Sing the chord tones rather *staccato*, and the scale tones smoothly blended. Observe how the tied notes strengthen the *legato* effect.

"A Gypsy Song": *Form analysis:* AA′ BB′. (*See* p. 38.)

1. *Form outline:* Same as "A-Dancing," p. 49.

2. *Song study:* Have the class read at sight. Sing in review "Skating Song," *Second Book of Songs*, p. 50, and "The Mill," p. 22.

Be sure to observe the tempo marks. This will give the proper expression. The contrast between the three-measure phrases of the first period and the four-measure phrases of the second is very effective.

"The Tortoise and the Hare": *Form analysis:* (*See* p. 38.) A(a_1 a_2) B(b_1 b_2) C(c_1 c_2) D(d_1 d_2).

1. *Form outline:* Same as "Slumber Song," p. 52.

2. *Song study:* Teach the first two measures by imitation, making the rhythmic pattern very distinct. Let the class sing the rest of the song at sight.

Make the effect of the dotted eighth note followed by the sixteenth note very decisive. There is danger of singing these groups as if there were two eighth notes to the pulse; the contrast in tone length as written, however, is the principal effect of the song. The tones must be kept crisp, bright, and with exact relative time values.

"The Railroad Train": *Form analysis:* A(a_1 a_1) B(b_1 b_1) C(c_1 c_1'). (*See* p. 38.)

1. *Form outline:* Same as "Slumber Song," p. 52.

2. *Song study:* Have the class sing at sight. They should observe the uniform repetitions as an aid in singing. (*See* p. 82.)

The accompaniment of this song gives a clear idea of the intended effect of this melody, as expressed in the words. Sing each motive with a straightforward movement, and give the repetitions of each motive exactly the same effect. The tempo should remain uniform throughout the song. The last two motives particularly should be sung with an absolutely mechanical effect.

FOURTH YEAR—FOURTEENTH WEEK

Summary of Work

New songs: "Our Flag," p. 62; "Where Waves Are Tossing," p. 64; "Hush Thee, My Little One," p. 65; Giroflé, Girofla," p. 66.

Review: Songs of similar time problems.

Method of song study: Have the class sing at sight.

Objective: Strengthening the knowledge of time relations.

"Our Flag": *Form analysis:* AB A'B'. (*See* p. 38.)

1. *Form outline:* Same as "A-Dancing," p. 49.

2. *Song study.* Sing in review "Worship," *Second Book of Songs*, p. 48, "Land of Freedom," p. 49, and "Orchard Music," p. 32. Have the class read this song at sight. Have them observe the repetitions. (*See* p. 82.)

This song is a direct patriotic appeal, the words and music reënforcing each other. It begins with a climax, singing down to a point of repose. The feeling tendency of the second phrase is in strong contrast to the first. The third phrase repeats the effect of the first, and the fourth repeats the second with a modification at the close. Sing with spirit, but in a rather stately fashion.

"Where Waves Are Tossing": *Form analysis:* AB B'(b_1 b_1') AB. (*See* p. 38.)

1. *Form outline:* Same as "Raindrops and Snowflakes," p. 84.

2. *Song study:* Have the class read at sight. They should note especially the sequence repetitions in the third and fourth lines.

This is a song of invitation, with a plaintive tone predominating. The uneven measure form of the tone groups tends to heighten the wistful effect, which is further accentuated by each complete tone group ending on *mi* and the song closing with the same tone. The last two motives may be sung a little more rapidly.

"Hush Thee, My Little One": *Form analysis:* AA′ BA.′ (*See* p. 38.)

1. *Form outline:* Same as "A-Dancing," p. 49.

2. *Song study:* Have the class read at sight. Be sure that they give the repeated tone groups proper expression instead of merely re-singing them.

The mood is one of brooding, protective tenderness. It is worthy of note that this effect, with its tinge of weariness and of gentle melancholy, is secured by closing the song on *mi*. The same effect can be noted in "Little Brother," *Second Book of Songs*, p. 98.

"Girofle Girofla": *Form analysis:* AA′ AA.″ (*See* p. 38.)

1. *Form outline:* Same as "A-Dancing," p. 49.

2. *Song study:* This song is a study in repetitions. Expression depends on varying the effect of each repetition. This is easily done by carrying out the dialogue idea of the text. Use *sol-fi-sol* for the last three tones of the second line; otherwise let the class sing at sight, with the words.

Sing each line with smooth, even movement. Sing the last three tones of every other line slowly, with individual emphasis on each tone. The play mood should dominate expression throughout, and the last three notes of the last stanza of the song, sung with great emphasis, should give mock solemnity.

FOURTH YEAR—FIFTEENTH WEEK

SUMMARY OF WORK

New songs: "The Shepherdess," p. 68; "Maytime Dancing," p. 69; "The Flower of China," p. 70; "On the Sands," p. 71.

Technical study: The triplet.

Review: Songs in the same moods, or contrasting moods, selected by the class.

Method of song study: See special directions with each song.

Objective: Concentration on mood appreciation.

"The Shepherdess": *Form analysis:* A(a_1 a_2) A(a_1 a_2) B(b_1 b_2) B(b_1 b_2). (*See* p. 38.)

1. *Form outline:* Same as "The Cuckoo Clock," p. 48.

2. *Song study:* Have the class sing at sight.

Count two for this song. The first tone starts just before two. The pulse may be indicated audibly, as a help in establishing the rhythm. Take care to continue the rhythm of the second motive of each phrase without the slightest break. The refrain, "O Shepherdess fair," should be sung more rapidly than the rest of the song, to give the effect of direct address.

"Maytime Dancing": *Form analysis:* A(a_1 a_2) A′(a_1′ a_3) A′(a_1′ a_3). (*See* p. 38.)

1. *Form outline:* Same as "Slumber Song," p. 52.

2. *Preparatory study:* Teach Study 32, p. 232, by imitation from the blackboard, using the *sol-fa* syllables and "loo." Tell the class that three equal tones to one beat is called a *triplet.*

3. *Song study:* Have the class learn the first two lines by imitation. Then let them begin again and sing the whole song, with the *sol-fa* syllables. Keep the time mechanical and exact.

Observe strictly the different time-relation values. The dotted eighth note followed by the sixteenth note should be sung with decision; the triplets, smoothly; the last tone of each line with sharp, cut-off effect. The words exactly express the feeling of the melody.

"The Flower of China": *Form analysis:* A A B C. (*See* p. 38.)

1. *Form outline:* Same as "A-Dancing," p. 49.

2. *Preparatory study:* Review Studies 9 (*a*), (*b*), and (*c*), p. 228.

3. *Song study:* Have the class sing at sight.

Sing quietly and rather slowly, to bring out the full mood effect. This song is written in the five-tone Chinese scale (without *fa* and *ti*), with a consequent characteristic effect.

"On the Sands": *Form analysis:* AA′ BB′. (*See* p. 38.)

1. *Form outline:* Same as "A-Dancing," p. 49.

2. *Song study:* Have the class sing at sight, using the *sol-fa* syllables. The chromatic tones in the third and fourth lines are *re-di-re.* Sing "Giroflé Girofla," *Second Book of Songs*, p. 66, for the same chromatic effect.

The three-measure tone groups give this song its character—an impression of the shortening of motives and phrases. The feeling for repetition in the second and fourth lines should be preserved by singing them in exact time and with the same effect as the first and third. Do not pause at the end of motive or phrase, but sing the whole song under the feeling stimulus of one impulse. The singing and the dance mood of the words are thus made to reënforce each other.

FOURTH YEAR—SIXTEENTH WEEK

Summary of Work

New songs: [1]"Praise Ye the Lord," p. 72; "Bluebird," p. 73; "May and December," p. 74; "Christmas," p. 75.

Technical study: Time signatures.

Review: Have several children propose songs to be sung with each song above, naming the basis of selection—mood, form, key, time.

[1]"Praise Ye the Lord" and "Bluebird, Bluebird" are repeated from the *First Book of Songs.* If the children have used this book in the Third Grade, these songs can be sung from memory.

Method of song study: Have the class read new songs at sight; familiar songs from memory.
Objective: Strengthening the sight-reading process.

"Praise Ye the Lord": *Form analysis and outline:* See p. 63.
Song study: See above.

"Bluebird, Bluebird": *Form analysis and outline:* See p. 60.
Song study: See above.

"May and December": *Form analysis:* AA BB′. (*See* p. 38.)

1. *Form outline:* Same as "A-Dancing," p. 49.

2. *Preparatory study:* (*a*) Review Study 27, p. 231.

(*b*) Teach Study 33, p. 233, from the blackboard, by imitation, using the *sol-fa* syllables and *loo*.

3. *Technical study:* (*a*) Point out that *F* is five of the scale. Tell the class that the syllable name of raised five is *si*.

(*b*) Explain the use of the cancel in the first measure on p. 75, as follows: "You see that *F* is sharped in the measure before. A sharp or flat placed before a note affects notes in that measure only. The cancel is used here to remind us that we are to sing *sol*, and not *si*, as in the measure before."

4. *Song study:* Have the class sing at sight, using the syllables. Let them note that the third phrase is in the minor mode. Review "Hallowe'en," *Second Book of Songs*, p. 53.

This is a dialogue song. The class may be divided into two groups, one taking the part of May, the other of December. Sing first half of the song brightly and lightly; the second part begins more slowly and with somber emphasis, ending, in the last line of the song, with the bright note of Spring. Do not sing too rapidly.

"Christmas": *Form analysis and outline:* See p. 58.
Song study: (*See* p. 58.)

After the song has been learned the teacher should sing the second part while the class sings the upper part. This experience in hearing two-part singing is exceedingly helpful as a preparation for the later work in two parts.

FOURTH YEAR—SEVENTEENTH WEEK

Summary of Work

New songs: "A Tragic Story," p. 76; "The Wind," p. 77; "The Sun and the Moon," p. 75; "Zoology," p. 80.
Technical study: Keys of songs.
Review: Songs previously taught.
Method of song study: See special directions with each song.
Objective: Work for appreciation and expression of mood.

"A Tragic Story": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2)\ A(a_1\ a_2)\ B(b_1\ b_2')$. (*See* p. 38.)

1. *Form outline:* Same as "The Cuckoo Clock," p. 48.
2. *Song study:* Have the class sing at sight.

This humorous narrative song should take its expression from the story. Effective singing depends upon the decisive enunciation of each word and each syllable. The singers are telling a story with tones, and the words should vitalize the musical message. It may be sung as quickly as the clear enunciation of the words will allow. Be sure to make the last tone of the song *short*, as indicated.

"The Wind": *Form analysis:* $A(a_1\ a_2)\ A(a_1\ a_2')$. (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.
2. *Song study:* Have the class sing at sight.

The problem of singing this song is to sustain, while singing the eighth notes of the second and fourth motives, the movement established in singing the first tone group of quarter notes. The natural tendency is to slow up. If the tempo used at the beginning proves to be too rapid for the eighth-note passage, use a tempo sufficiently slower to allow the right evaluation to the shorter notes. Be careful not to shorten the half-note measures, or the descriptive effect will be lost.

"The Sun and the Moon": $A(a_1\ a_2)\ B(a_1\ a_2)\ C(c_1\ c_2)$. (*See* p. 38.)

1. *Form outline:* Same as "Slumber Song," p. 52.
2. *Song study:* Teach by imitation.

If possible, this accompaniment should be heard by the children. When no accompaniment is practical, the measures containing the two quarter rests should be held their full value, the two following eighth notes coming in on the third beat of the same measure. It will be simpler to count the three pulses of these measures, singing the two words to the third pulse. Sing quite slowly, to bring out the full beauty.

"Zoology": *Form analysis:* $A(a_1\ a_2)\ A'(a_1\ a_3)$. (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.
2. *Preparatory study:* Study 32, p. 232.
3. *Song study:* Teach by imitation.

Sing rapidly and rather casually to emphasize the nonsensical character of the verse and to bring out the spirit of fun. Observe the sharp contrast between two unequal tones to the pulse, two tones to the pulse, and the triplets.

FOURTH YEAR—EIGHTEENTH WEEK

Summary of Work

New songs: "A Springtime Dance," p. 82; "Indian Lullaby," p. 83; "Spring Song," p. 84; "The Fir Tree," p. 85.

Technical study: Time signatures.

Review: Songs with similar technical problems to those taught.
Method of song study: See special directions with each song.
Objective: Making technical problems more definite.

"A Springtime Dance": *Form analysis:* AB CD. (*See* p. 38.)

1. *Form outline:* Same as "A-Dancing," p. 49.

2. *Song study:* Teach by imitation, using the *sol-fa* syllables. Have the class follow the notes as an aid in learning the song. Sing in review "May and December," *Second Book of Songs*, p. 74, and "Columbia," p. 36. The first chromatic tone is *fi*, the second *di*.

The very unusual form of this song gives it flavor and piquancy. There are three three-measure phrases, the fourth being extended to a four-measure phrase for the purpose of bringing in a syncopated effect in the third measure.

"Indian Lullaby": *Form analysis:* A B C. (*See* p. 38.)

1. *Form outline:* Same as "The Snowbird," p. 69.

2. *Preparatory study:* Studies 25 (*a*), (*b*), (*c*), and (*d*), p. 231.

3. *Song study:* Have the class sing at sight while the teacher counts the tone lengths.

4. *Technical study:* At this point teach measure accent in the simplest possible way, merely calling attention to the fact that the first note in each measure is regularly accented a little more than the others. The secondary accent in 4/4 measure need not be touched on at this time.

Point out that in the songs studied thus far, the same measure rhythm has been used all through the song, while in "Indian Lullaby" it changes frequently. Tell them that the Indians liked this irregular rhythm and used it a great deal in their songs.

Count for the class the pulses of each measure of this song; otherwise the alternating two-four and three-four measure effect may not be properly observed. Sing very slowly and quietly, with recitative effect. The last three notes of the song, which are in two-four time, should be sung with the effect of four-four time—two half notes and a whole note.

"Spring Song": *Form analysis:* A(a_1 a_2) A′(a_1 a_2′) B(b_1 b_2) B′(b_1 b_2′). (*See* p. 38.)

1. *Form outline:* Same as "The Cuckoo Clock," p. 48.

2. *Song study:* Have the class read at sight, preferably with the *sol-fa* syllables. Sing in review "The Fairy Ring," *Second Book of Songs*, p. 19, and "Grandmother's Minuet," p. 8.

Observe the strong contrast between the chord progressions of the first two phrases and the scale progressions of the last two phrases. The latter may be sung a little more hurriedly than

the former, with the last motive slowed to suit the wider intervals. The first two phrases may be sung as an invitation, the last two as if the children were actually dancing.

"The Fir Tree": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_1')\ A(a_1\ a_2)$. (*See* p. 38.)

1. *Form outline:* Same as "Slumber Song," p. 52.

2. *Song study:* Have the class sing this as a familiar song. Those who do not know it should learn it from those who do, rather than attempt to read it at sight. Concentrate on producing the mood of the song rather than on correct tone lengths and pitch intervals.

Sing this song slowly, almost as if the notes had twice the value indicated. Some versions of this song repeat the first phrase, making a four-phrase song of it. Use your own judgment about this; it may be more familiar to some of the class in the four-phrase form. It has long been a favorite Christmas song.

FOURTH YEAR—NINETEENTH WEEK

SUMMARY OF WORK

New songs: "Weeding the Flowers," p. 86; "Maytime," p. 87; "Oh, Let Us Go A-Boating," p. 88; "A-Dancing," p. 89.

Technical study: Chromatic tones in songs sung.

Review: Songs with chromatic tones similar to those in songs studied; not necessarily in same keys.

Method of song study: Have the class read at sight.

Objective: Strengthening the feeling for chromatic tones.

"Weeding the Flowers": *Form analysis:* A B. (*See* p. 38.)

1. *Form outline:* Same as "A Hymn of Thanks," p. 50.

2. *Song study:* Have the class sing at sight with the *sol-fa* syllables. The chromatic tone in the last phrase is *si*. Repeat the song several times with the syllables, in order to establish definitely a feeling for the intervals. Sing in review "Skipping Rope," p. 25, and "Thanksgiving Day," p. 42.

This little melody continually surprises with unexpected tonal progressions which become most pleasing after the unity of the song is established in the feeling. The intervals of the second line should be practiced until they are clearly brought out. Observe the hold in the last line, and blend the tone into the raised five following ("that"). The class may take the quaintly worded lesson seriously at first but they will soon catch the playfully imaginative mood and will interpret it by singing the melody in a spirit of fun.

"Maytime": *Form analysis:* $A(a_1\ a_2)\ A'(a_1\ a_3)$. (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Song study:* Have the class read at sight.

Sing with a strong accent on the first tone of each measure except the fourth and eighth, where the tones should be sung with practically even emphasis. This not only brings out the

feeling for scale progressions from measure to measure and makes the song easy to sing, but also gives proper expression.

Note that in this song the apparent skip from *D*, the last note in the first measure, to *C*, the first note in the second, is not a real skip to the feeling. It should be thought of as simply the return to the next scale tone above the first "*mi*" of the song. Likewise with the skip to the first note of the third measure.

"Oh, Let Us Go A-Boating": *Form analysis:* AA $B(b_1\ b_2)$ $B'(b_1\ b_2')$. (*See* p. 38.)

1. *Form outline* (see p. 39):

2. *Preparatory study:* Study 69, p. 236.

3. *Song study:* Have the class sing at sight with the *sol-fa* syllables. Sing *sol-fi-sol*, each time a chromatic tone comes in.

Sing the first four lines rather slowly, with a strong swing, two pulses to a measure, and the last two lines as a refrain, quite rapidly. The first part thus has the mood of invitation, the action being suggested by the refrain.

"A-Dancing": *Form analysis and outline:* See p. 49.

Song study: Have the class sing from memory if this song is familiar. If not, let them read at sight.

See page 49. The small notes, or alto, may be sung with the children by the teacher or by some of the more musical pupils. If the class is sufficiently advanced, it may be divided into two sections and one may sing the lower part, which is to be taught by imitation.

FOURTH YEAR—TWENTIETH WEEK

SUMMARY OF WORK

New songs: "Robin on My Lawn," p. 90; "The Postillion," p. 92; "Toy Soldiers," p. 94; "The Parade," p. 96.

Technical study: Syncopation observed and named.

Review: Rote songs previously taught.

Method of song study: Teach by imitation while the class follow the notes and help learn the song.

Objective: Greater spontaneity in singing.

"Robin on My Lawn": *Form analysis:* $A(a_1\ a_1)$ $B(b_1\ b_1)$ $C(c_1\ c_2)$. (*See* p. 38.)

Form outline: Same as "Slumber Song," p. 52.

This song is made up of repeated motives and repeated note patterns throughout, the three triplets arranged in sequence which compose the last motive giving the necessary variety. It will be helpful to sing the triplet tones with the *sol-fa* syllables a number of times, in order that the children may be sure to sing the right tones with clearness and definiteness. It should be sung joyously, and with a feeling of pleasurable anticipation.

"The Postillion": *Form analysis:* (*See* p. 38.) A(a_1 a_2) B(b_1 b_2) C(c_1 c_2) D(d_1 d_2) E(e_1 e_2) F(f_1 f_2).

Form outline (see p. 39):

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Sing with a martial effect, as if in imitation of a bugle sounding in the distance. Many of the effects throughout the song are produced by singing the chord tones in imitation of the bugle notes. Beginning with the first "Tra ra, tra ra," of each verse, the remainder of the song should be sung as a refrain, somewhat more slowly, with long sustained tones. The song as a whole is picturesquely descriptive.

"Toy Soldiers": *Form analysis:* A(a_1 a_2) A′(a_1 a_2′) B(b_1 b_2) B′(b_1 b_2′) A(a_1 a_2) A′(a_1 a_2′). (*See* p. 38.)

1. *Form outline:* Same as "The Postillion," above.

2. *Song study:* See p. 105. Some classes may be able to read this song at sight.

This is a descriptive song, not an action song. It tells about playing soldiers, and should be sung with a reminiscent quality, as of past experiences vividly recalled. Even if the children actually march around the room, the singing should keep this less dramatic and rather lighter quality.

"The Parade": *Form analysis:* A(a_1 a_2) A′(a_1 a_2). B(b_1 b_2). (*See* p. 38.)

1. *Form outline:* Same as "Slumber Song," p. 52.

2. *Song study:* Sing as a familiar song if the children have had it in the previous year; if not, see p. 105.

3. *Technical study:* Call the attention of the children at this point to the fact that when the first tone of a measure is followed by a longer tone, as in this song, and also in "A Springtime Dance," *Second Book of Songs*, p. 82, the regular rule for accent does not hold, and the longer tone gets the accent. Teach them that the name given to this effect is *syncopation.*

See page 72. The accompaniment which has been added to this familiar song will add to its interest. The words "Banners," etc., at the beginning of the fourth and sixth lines should be sung with strongly syncopated effect.

FOURTH YEAR—TWENTY-FIRST WEEK

Summary of Work

New songs: "Little Brother," p. 98; "Evening Prayer," p. 97; "Gay Little Ole with His Umbrella," p. 100; "Slumber Song," p. 101.

Review: Songs listed for memorization in second ten weeks. (*See* p. 94.)

Technical study: Names of keys.

Method of song study: See special directions with each song. Make these songs a study in mood. Have the class note the variations within the same mood—the simple lullaby, the evening prayer, the bedtime story, the evening scene.

Objective: Developing the lullaby mood.

Note—The work of the third ten weeks is interspersed with program days; two days a week is recommended, though many schools will find it more convenient to have only one. These days should be prepared for with the utmost care. The teacher may ask the class to appoint a committee to help her with each program, making sure that the personnel is changed frequently enough to give each child a chance to serve. (See pp. 242–247.)

For work in memorization during the last ten weeks see the outline on p. 94. The songs to be memorized during the last ten weeks are "The Mystic Number," p. 102, and "Cradle Song," p. 114, *Second Book of Songs.*

The ten songs specially listed for memorization during the year make a nucleus for the gradual accumulation of a group of familiar songs which will be used not only in the school but at home. The familiar songs on pp. 133-140, *Second Book of Songs* (see p. 81), the songs already learned in the Third Year, and such other songs from these books as the children have cared for enough to memorize of their own accord will be added naturally to this beginning of a body of songs for community singing.

The increasing emphasis to be placed on musical appreciation from this time on will lead the teacher to make wise use of every factor which stimulates interest in singing and encourages discrimination in song material. Sight reading and knowledge of structural details find their best motivation in this attitude on the part of the children.

"Little Brother": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_1)\ C(c_1\ c_2)$. (*See* p. 38.)

1. *Form outline:* Same as "Slumber Song," p. 52.

2. *Song study:* Sing this as a familiar song. Some of the class may know it already. It is one of those songs which sound familiar and which the class will almost instinctively sing imitatively, even though they may be nominally reading it at sight. After it is entirely familiar have the class sing it with the syllables, to place accurately the wide intervals.

This old lullaby must be sung with great simplicity and naturalness. The closing line is sung even more quietly than the preceding, in order to give the effect of approaching sleep.

"Evening Prayer": *Form analysis:* A(a_1 a_2) BC. (*See* p. 38.)

1. *Form outline* (see p. 39).

2. *Song study:* Have the class read at sight with the *sol-fa* syllables, quite slowly at first, in order to place the wide intervals correctly.

There are no tone-group or tonal-progression similarities in this song. Each motive changes the effect. From the standpoint of melodic structure, it is in direct contrast with "Little Brother," although the mood effect is similar. The irregular contour of the melody makes it more difficult to sing from the notes, but it is extremely easy to sing after it has once been heard. While there are a number of wide intervals in the song, they are all called for by the underlying harmonies. The general effect is deeply religious.

"Gay Little Ole with His Umbrella": *Form analysis:* A(a_1 a_1') B(b_1 b_1'). (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Preparatory study:* Study 28 (*d*), p. 232.

3. *Song study:* Teach by imitation, while the class follow the notes. Better use the *sol-fa* syllables. The first chromatic tone is *di*, the second *ri*.

This is a program song, requiring much special practice. Use it in the regular schedule, but in most classes many subsequent lessons will be needed to perfect the singing. The few low tones may be sung softly, without stress, so that the unusual range may not add to the difficulty of the singing. The high *G* can usually be sung by most of the class, even though some will have to use a very light tone. The verse describes a character in one of Andersen's tales, and is well adapted to the mood of the melody. Let the class read Andersen's "Ole Luk Oie" if it is accessible.

"Slumber Song": *Form analysis:* A(a_1 a_2) A′(a_1' a_2') A″(a_1'' a_2) A‴(a''' a_2'). (*See* p. 38.)

1. *Form outline:* Same as "The Cuckoo Clock," p. 48.

2. *Song study:* Have the class sing at sight without the *sol-fa* syllables.

Sing quietly throughout. The recurrence of three similar tones in identical rhythm in the next to the last measure of each of the four phrases gives a feeling of monotony, suggesting the approach of sleep.

FOURTH YEAR—TWENTY-SECOND WEEK

Summary of Work

New songs: "The Mystic Number," p. 102; "Easter," p. 104; "The Sandman," p. 106.

Technical study: Sharp four; *cancel; flat;* key of G♭; the *tie*.

Review: Have the class select two songs in the play mood; two in the lullaby mood; two story songs.

Method of song study: Imitation and sight reading combined in same song. See "Method of Song Study," Third Year, Tenth Week, p. 56.

Objective: Learning to distinguish moods.

"The Mystic Number": *Form analysis:* A(a_1 a_2) A(a_1 a_2) B(b_1 b_1') B'(b_1 b_1'). (*See* p. 38.)

1. *Form outline:* Same as "The Cuckoo Clock," p. 48.

2. *Preparatory study:* Study 66, p. 236.

3. *Technical study:* Use this song as an opportunity to lay special stress on sharp four, and on the use of the *cancel* and the *flat*.

4. *Song study:* Teach the first phrase by imitation. Have the class sing the rest of the song from the notes.

Practice carefully the chromatic intervals in the refrain. Sing the entire refrain with the *sol-fa* syllables, as follows: *sol-fi-sol-mi*, *sol-fi-sol-fa*, *sol-fi-sol-fa*, *sol-fi-sol-mi*; repeat this for the rest of the refrain and end with *sol* and high *do*. The expression of this song depends on the definite contrast between the whole-step and the half-step tones. Be sure to hold the dotted quarter notes their full value. The words help to make clear the song's imaginative feeling.

"Easter": *Form analysis:* A(a_1 a_2) A(a_1 a_2) B(b_1 b_2)C A(a_1 a_2) DA'(a_3 a_2). A(a_1 a_2). (*See* p. 38.)

1. *Form outline* (see p. 39).

2. *Song study:* Same as "The Mystic Number."

The after-beat effect predominates in this song. Count the pulses for the class, or mark them with a baton. When the effect of the after-beat is established in the beginning of the song, the rhythm of the third measure and of the five similar measures is fixed. Bring out the triumphant effect of the second phrase on the fourth page of the song. The entire song should have a tone of exaltation.

"The Sandman": *Form analysis:* A(a_1 a_1) A' B(b_1 b_1') B' C(c_1 c_1') A''. (*See* p. 38.)

1. *Form outline* (see p. 39).

2. *Preparatory study:* Teach Study 34, p. 233, by imitation, using the *sol-fa* syllables and "loo."

3. *Technical study:* (*a*) Tell the class that this is called the key of $G\flat$; because *do* is $G\flat$. There are six flats in the signature.

(*b*) Call the attention of the class to the *ties* and explain their use. Point out the fact that when the first note of the measure is tied to the last note of the preceding measure, as in the first measure of the third staff, the rule for measure accent does not hold.

4. *Song study:* Same as "The Mystic Number."

Count six for each measure and sing slowly until the rhythm is established. Be sure to feel the contrast in time between the first and third measures, the third tone of the third measure being an eighth note. Similar care must be taken with the subsequent contrasts as they occur. Be sure to hold for their full time value the tones indicated by the ties. Only in this way will the descriptive flow of the song be sustained throughout, without break.

FOURTH YEAR—TWENTY-THIRD WEEK

Summary of Work

New songs: "Evening Playtime," p. 108; "By the Hearth," p. 109; "Vesper Hymn," p. 110, "The Blacksmith," p. 111.

Technical study: Song structure—exact and varied repetition.

Review: Have the class select three hymns and three dance songs. When a child selects a song which does not fit the mood suggested, it is a good plan to sing it and let the class discover that it is not in the mood asked for.

Method of Song Study: Sight reading.

Objective: Learning to distinguish moods.

"Evening Playtime": *Form analysis:* $\underline{A(a_1\ a_2)}\ \underline{A'(a_1\ a_3)}\ \underline{B(b_1\ b_2)}\ \underline{B'(b_1\ b_2)}$. (*See* p. 38.)

1. *Form outline:* Same as "The Cuckoo Clock," p. 48.

2. *Song study:* Have the class sing at sight, with or without the *sol-fa* syllables. Then have them notice the first motive, consisting of the first two measures, and its exact repetition in measures five and six. Have them sing these motives with the *sol-fa* syllables, then with "loo," and then with the words.

Then call their attention to the fact that the notes on the sixth line are exactly like those on the fifth, with the exception of the last measure. Treat these two lines in the same way as lines one and three.

Tell the class that the last measure was changed so that we will feel that the song is ended satisfactorily. Illustrate this by singing for them (or by letting them sing for themselves) the last two phrases, with the words, singing the last measure of the sixth line exactly like the last measure of the fifth. Ask the

class if it sounds well, if it satisfies them. Then sing it correctly, and ask them which way it sounds best. Have the class sing it in both ways until they become conscious of the *feeling demand* for the closing cadence.

Have the class compare the second and fourth lines and note their likenesses and differences.

Follow the same general plan of song study with other songs for the week.

Never allow this analysis work to become technical or formal. Keep all explanation in terms of *feeling*. Make it clear that the reason for repetition is to satisfy a feeling demand to sing again a pleasing succession of tones, and that the pleasure is heightened by repeating the tones, sometimes exactly and sometimes with variations.

Sing through, perhaps several times, with the *sol-fa* syllables, to develop facility in singing the right tones. The second measure may have to be sung by itself. At first it will have to be sung slowly. After facility has been acquired, the play mood should be developed.

"By the Hearth": *Form analysis:* AB ACD. (*See* p. 38.)

1. *Form outline:* Same as "Hot Pies," p. 61.

2. *Song study:* Have the class read at sight. The teacher may aid in setting a pattern for the next to the last measure.

Words and melody together create a fanciful mood. The many sequence relationships within the song make it easy to sing. The first tone of each measure should be given an accent, but the singing as a whole should be smoothly rounded.

"Vesper Hymn": *Form analysis:* $A(a_1\ a_1')\ A(a_1\ a_1')\ B(b_1\ b_1')\ B(b_1\ b_1')$. (*See* p. 38.)

1. *Form outline:* Same as "The Cuckoo Clock," p. 48.

2. *Song study:* This song will be familiar to many of the class. It should be sung while following the notes, in order to insure correct recall and tone placement. Those who are not familiar with it should concentrate on the notes. It may be the better plan to allow those who have never heard it to read it at sight, those who have heard it listening and watching the notes. Later all may join in repetition.

Sing the tones of this song with stately uniformity, quite slowly, with decision on each tone. The refrain should move more rapidly than the verses, but with the same sharply enunciated effect.

"The Blacksmith": *Form analysis:* $A(a_1\ a_2)B\ C(c_1\ c_2)D$. (*See* p. 38.)

1. *Form outline:* Same as "Little Polly Flinders," p. 61.

2. *Song study:* Have the class sing at sight with the *sol-fa* syllables. The chromatic tone in the second line is called *fi*.

Note the origin of this tune. Tell the class that many of the great composers used folk music in this way. Have them look through their book for other folk songs used or harmonized by composers.

FOURTH YEAR—TWENTY-FOURTH WEEK

Summary of Work

New songs: "Hiding," p. 112; "Cradle Song," p. 114; "A Christmas Carol," p. 116.

Technical study: Exact and varied repetition in song structure.

Review: Let several children select songs which appeal to them and have the class as a whole try to name the mood. If they cannot agree, let them re-sing the song, perhaps several times, as a study in mood appreciation. Work of this kind is a beginning of the more definite appreciation of music, furnishing a means by which the teacher may judge progress approximately. The children should have no feeling of competition or of measuring up to a standard but should be encouraged to make their selections sincerely, as a part of their singing experience, and to express their opinions candidly, if they have any. The necessity for naturalness and direct interest in the songs themselves should be foremost in the teacher's mind throughout.

Method of song study: Teach by imitation while following the notes.

Objective: To furnish a basis for music appreciation.

"Hiding": *Form analysis:* AA′B(b_1 b_1)C B(b_1 b_1)C′. (*See* p. 38.)

1. *Form outline* (see p. 39).

2. *Song study:* See above. Call attention to the repetitions and variations in this song, as outlined for "Evening Playtime," on p. 110, using them as aids to learning the song.

The words "It is loud," "It is soft," help to bring out the effectiveness of the tone patterns of this song. All the motives are of four measures except the last, which is extended to five; in singing the last motive, the same effect is given by the tie, which must be carefully observed. The class will have no trouble in singing this song if the rhythm is established by counting the pulses. Have the class sing the words immediately after. In bringing out the meaning of the words, the accent will become clear and definite.

"Cradle Song": *Form analysis:* A(a_1 a_2) A(a_1 a_2) B(b_1 b_1 b_2). (*See* p. 38.)

1. *Form outline:* Same as "Slumber Song," p. 52.

2. *Song study:* See above. Before starting to teach this song, call the attention of the class to the first phrase with its two motives, and then to the fact that the second phrase is exactly like the first. Tell the class that you will sing the first phrase for them while they follow the notation in their books and that when they start to sing, they are to sing the first two phrases straight through without stopping. In order to make the work easier for them, have them first read aloud the words of the first two phrases.

Then sing the words and music of the first phrase, rather slowly and distinctly, and say "Sing." When they have sung the phrase correctly, if they stop, say, "Now go on and sing the second phrase." If they do not stop, do not interrupt them. When the two phrases have been correctly sung, call attention to the repetition of the next motive and repeat the process, as with the first phrase. Then sing the last phrase for them while they watch the notes, and have them sing it. Let them repeat the song until learned.

After the first motive, "Shining sun has gone to rest," has been sung, the feeling so developed will greatly aid in singing the rest of the song. As an optional method of learning the song, the children should be told this and encouraged to sing the entire song with this suggestion in mind. The song is in *F* minor, and the feeling for this tonality should be fully established by singing the *sol-fa* syllables with the first motive; *la-mi-mi-re-mi-do-ti*. The entire song should be sung with the *sol-fa* syllables at some time or other, to make sure of tonal exactness and to accentuate the minor feeling.

"A Christmas Carol": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_1)\ A'(a_1\ a_2')$. (*See* p. 38.)

1. *Form outline:* Same as "Slumber Song," p. 52.

2. *Song study:* If this song has not been already learned during the Christmas season, follow the same plan of presentation as for "Cradle Song."

This is a song of exaltation. In each case the dominant tone of the phrase is brought out by the rounded vowel sound of the corresponding word, "out," "all," etc. The rest of the phrase should be sung with a *diminuendo*. The repeated motives of the second phrase contrast with the climax of the other phrases. Remember to keep the joyous mood in the singing.

FOURTH YEAR—TWENTY-FIFTH WEEK

Summary of Work

New songs: "A Song of Spring," p. 118; "Sound, Music, Sound," p. 119; "Fairy Song," p. 120.

Technical study: Song structure.

Review: Ask each of three children to select a song of which he thinks he can name the mood. Then have the class sing the songs chosen. After each song is finished, the child who selected it is asked to name the mood, and teacher and class discuss the correctness of the choice.

Method of song study: See special directions with each song.

Objective: To furnish a basis for musical appreciation.

"A Song of Spring": *Form analysis:* $AB(b_1\ b_1'\ b_2)\ AB'(b_1\ b_1'\ b_2')$. (*See* p. 38.)

1. *Form outline* (see p. 39).

2. *Song study:* Teach the first four lines by imitation, then allow the class to sing the remainder of the song independently.

Contrast the effect of singing the first motive, with its longer tones and its holding tone at the end, with the faster movement of the next three motives. Again contrast the fifth motive with the following three in the same way. This contrast may be made stronger in each case by singing the three motives more rapidly. Be sure to give each word its full value to get the clean-cut effect.

"Sound, Music, Sound": *Form analysis:* $\underline{A(a_1\,a_2)\,B(b_1\,b_1')}\;\underline{A\,(a_1\,a_2)\,C\,(c_1\,c_2)}$. (*See* p. 38.)

1. *Form outline:* Same as "The Cuckoo Clock," see p. 48.

2. *Preparatory study:* Study 67, p. 236.

3. *Song study:* This whole song should be taught by imitation, as only the first and third phrases are in repetition and the last phrase is too difficult for even an attempt at independent singing at this time. The sequence in the second phrase is not exact. The chromatic tone in the last line is *si*.

This song should be learned with the *sol-fa* syllables in order to fix the tonality definitely. There are so many wide intervals in the song that it is difficult to learn it in any other way. The first tone of each measure should be accented in order to give the song the waltz feeling. It should be sung quite slowly, the phrase in which "la" is used being sung a little more rapidly than the rest of the song. Be careful to observe the retard where marked.

"Fairy Song": *Form analysis and outline:* *See* p. 63.

Song study: In teaching this song try the experiment of allowing the children to sing the whole song with both parts independently.

See page 63. This may also be sung as a unison song.

FOURTH YEAR—TWENTY-SIXTH WEEK

Summary of Work

New songs: "The Patriot," p. 121; "Haying Song," p. 121; "May from the Hill," p. 122.
Technical study: Song structure.
Review: Name songs and have the class sing them from memory. (*See* p. 94.)
Method of song study: During this week definite work in two-part singing should be begun. The procedure should be somewhat as follows:

(*a*) Go back and review "Fairy Song," singing the second part while the class sing the upper part.

(*b*) Test the singing of the second part by having the class sing it with the *sol-fa* syllables.

(*c*) After this has been done, sing the upper part while the class sing the second part.

(*d*) Then divide the class into two sections, letting each sing both parts before combining the two parts simultaneously. When the two sections have sung the upper and lower parts simultaneously, let the sections change parts.

In the final interpretative rendition, the two sections should not be of equal size. Put approximately two-thirds of the class on the upper part and the rest on the second. *The second part should always be sung more softly than the upper part.*

(*e*) Teach the new song to be studied in the manner outlined above in steps (*a*) to (*d*), inclusive, using imitation, the *sol-fa* syllables, or reading at sight as best adapted for each song. After the first song for the week has been taught in this way the application of the method can be varied to suit the special conditions of the class. The review work can probably be greatly shortened.

Objective: Developing two-part singing.

"The Patriot": *Form analysis:* $A(a_1\ a_1')\ B'(b_1\ b_2)\ B'(b_1'\ b_2)$. (*See* p. 38.)

1. *Form outline:* Same as "Slumber Song," p. 52.

2. *Preparatory study:* Study 11, p. 229.

3. *Song study:* In teaching this song call the attention of the class to the heightened feeling of enjoyment resulting from the variation in the repetition of the first motive of the second phrase which is found in the first motive of the third phrase, namely, *F* instead of the third *D*. The exact repetition of the second phrase would be flat and commonplace, while the change of *one note* gives the song character and beauty. Teach the song in two parts, as outlined above.

The effectiveness of this song depends upon singing the last phrase more slowly than the other two, with more emphasis on each single tone. The whole song should be sung in moderate time and with a feeling of finish and unity in each motive. There must be a sense of conviction.

"Haying Song": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_1)\ A(a_1\ a_2)$. (*See* p. 38.)

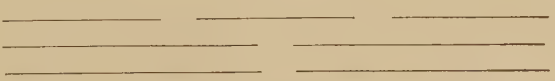
1. *Form outline:* Same as "Slumber Song," p. 52.

2. *Song study:* Have the class sing the melody independently. Teach in two parts later, if desired.

Sing first as a unison song. Some classes may care to add the second part, but it is complete without it. The repeated note groups, repeated phrases, and repeated motives, which should be recognized by the class, make it easy to sing. The mood should be festive.

"May from the Hill": *Form analysis:* $A(a_1\ a_1'\ a_2)\ B(b_1\ b_2)\ B(b_1\ b_2')$. (*See* p. 38.)

1. *Form outline* (see p. 39).



2. *Song study:* Have the class read the first part of the song at sight. The recurring note groups will stimulate expression. The first phrase of the refrain should be taught by imitation. By observing the last phrase, the class can finish the song independently.

Note that the last phrase is exactly like the phrase preceding, except for the last note. Observe, however, the totally different feeling effect of the next to the last measure, compared with the corresponding measure of the previous phrase, due to the anticipation of the final $E\flat$.

This song in minuet form should be sung leisurely and gracefully, with the movement of the refrain a little faster. The picture in the words, a court ceremonial, dignified and gracious, suits the slow movement and the stately progression of tones of the minuet, which is itself associated with the ordered gayety of an old-world court. The refrain ends with the strong note of triumph which belongs to the idea of Spring. Let the class try to develop the mood of the song from the very first measure. Discuss with them what name to give the mood, and how the mood varies within the song. Try to have them find for themselves the words "stately" and "triumphant." Sing in review "Grandmother's Minuet," *Second Book of Songs*, p. 8.

FOURTH YEAR—TWENTY-SEVENTH WEEK

SUMMARY OF WORK

New songs: "A Prayer," p. 124; "Evening Song," p. 124; "I Remember," p. 125.
Technical study: Time signatures.
Review: Songs of previous week, for contrast in mood.
Method of song study: See special directions with each song.
Objective: Study of contrasting moods.

"A Prayer": *Form analysis and outline:* *See* p. 47.

Sing first as a unison song, then as a two-part song. Do not tell the children that it is a song they have already sung; let them discover their familiarity with it in their efforts to read it at sight. Discuss the mood for the class. Have them find for themselves the word "religious." See page 47.

"Evening Song": *Form analysis:* $\underline{A(a_1\ a_2)\ A(a_1\ a_2)\ B(b_1\ b_1'\ b_2')}$. (*See* p. 38.)

1. *Form outline:*

2. *Song study:* Have the class sing this song independently under the feeling guidance of the scale track.

This song is so very simple that it may be sung as a unison song with ease and approximately full expression at the time of the first singing. As it is entirely in thirds, the second part may be sung as easily and with as great a degree of correctness as can the melody, provided there has been sufficient preparation in two-part singing. The dotted quarter note comes in as a contrast in rhythm, to relieve the monotony of the quarter-note progressions. A quiet tone should prevail throughout. Get the class to give the word "peaceful" as descriptive of the mood.

"I Remember": *Form analysis:* $\underline{A(a_1\ a_2)\ A'(a_1\ a_3)}$. (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.

2. *Preparatory study:* Study 77, p. 237. Sing in review "Giroflé Girofla," *Second Book of Songs*, p. 66, for chromatic tones.

2. *Song study:* Call to the attention of the children the use of sharp, flat, and cancel in this song, with such explanations as may be helpful. The first phrase should be taught entirely by imitation, the class finishing the song at sight.

Write the syllables—*mi-fa-sol-fi-sol-fa-mi-ri-mi*, on the blackboard and have the children sing them to the corresponding tones of the first motive of the song, in order to develop the feeling for the chromatic tones. The rest of the song may then be sung as a test, without the *sol-fa* syllables. Then the entire song may be sung with the *sol-fa* syllables, by way of verification. Use the *sol-fa* syllables often enough to establish the chromatic tones with definite feeling. The mood of the song is one of quiet sadness. See how nearly the class will be able to name it.

FOURTH YEAR—TWENTY-EIGHTH WEEK

SUMMARY OF WORK

New songs: "Rovers," p. 126; "The Dance," p. 126; "God of Mercy," p. 128.
Review: Memory songs. (*See* Note, p. 107.)
Method of song study: Sight reading. Have the class name the mood of each song studied.
Objective: Further study of mood.

"Rovers": *Form analysis:* $A(a_1\ a_2)\ A(a_1\ a_2)\ B(b_1\ b_2)\ C(c_1\ c_2)$. (*See* p. 38.)

1. *Form outline:* Same as "The Cuckoo Clock," p. 48.

2. *Song study:* As above. Sing in review "Giroflé Girofla," *Second Book of Songs*, p. 66, for chromatic effects. Both parts can be sung from the notes by reason of the feeling for thirds.

This song should be sung with a pronounced *legato*. The feeling trend of the scale track, developed in the first phrase, should be the guiding influence in singing the rest of the song. Sing the last motive more slowly. The imaginative quality of the words demands a light, facile touch throughout. The mood may be described as wistful.

"The Dance": *Form analysis:* $A(a_1\ a_1')\ B(b_1\ b_1')\ A'(a_1''\ a_2)$. (*See* p. 38.)

1. *Form outline:* Same as "Slumber Song," p. 52.

2. *Song study:* As above. Have the class use the *sol-fa* syllables in reading both melody and second part.

"Rovers" and "The Dance" may be sung in sequence, in order to emphasize the scale-track feeling tendency. Sing this song with a light, lilting quality, more rapidly than "Rovers." The last motive should be rendered as a climax, a little more rapidly than the rest of the song.

"God of Mercy": *Form analysis and outline:* *See* p. 81.

See page 81. Have the class sing this as a familiar song. It may be sung both in unison and with two parts.

FOURTH YEAR—TWENTY-NINTH WEEK

SUMMARY OF WORK

New songs: "Arbor Day," p. 129; "A Song for Christmas," p. 130; "Christmas Song," p. 131; "Thanksgiving Hymn," p. 132.

Review: All two-part songs taught so far.

Some if not all of the songs outlined for this week will probably have been previously taught. This will give opportunity for practice on the songs in two parts which have been studied in the preceding weeks.

Technical study: Study 25, p. 231.

Method of song study: See special directions with each song.

Objective: Concentrate on good expression in familiar songs.

"Arbor Day": *Form analysis:* A(a_1 a_2) A(a_1 a_2). (*See* p. 38.)

1. *Form outline:* Same as "Balloon Song," p. 46.
2. *Preparatory study:* Study 43, p. 234.
3. *Song study:* Have the class sing at sight, using the *sol-fa* syllables. The more difficult intervals should be practiced individually.

Sing each tone with individual emphasis, slowly and with dignity. The song suggests the vigor and joy of growing things. Have the class identify and name the Springtime mood.

"A Song for Christmas": *Form analysis:* A B C D. (*See* p. 38.)

1. *Form outline:* Same as "A-Dancing," p. 49.
2. *Song study:* Have the class sing at sight.

This song structurally is merely scale passages in four-four time. The two skips are strongly suggested by the underlying harmony. The strength of its dramatic appeal manifests itself even in the first motive. Its rugged beauty is immediately apparent. The class may think of this song as in the *Christmas mood.* Let them try to describe what this means.

"Christmas Song": *Form analysis:* A(a_1 a_1)B C(c_1 c_1')D. (*See* p. 38.)

1. *Form outline:* Same as "Christmas," p. 58.
2. *Song study:* Sing as a familiar song.

This song also follows the scale track throughout, with one exception. It should be sung with a smooth *legato,* not too slowly, developing into a feeling of climax at the beginning of the last phrase. It is essentially religious in tone and is one of the best known of all the Christmas hymns.

"Thanksgiving Hymn": *Form analysis:* AB B′B. (*See* p. 38.)

1. *Form outline:* Same as "A-Dancing," p. 49.
2. *Song study:* Have the class sing at sight.

Structurally, this hymn is exceedingly simple in form. Sing it slowly, with definite accent on each tone, to suit its serious and dignified mood.

FOURTH YEAR—THIRTIETH WEEK

Summary of Work

New songs: "Old Dog Tray," p. 133; "Flow Gently, Sweet Afton," p. 134; "Old Folks at Home," p. 136; "America the Beautiful," p. 136.

Review: Memory Songs. (*See* Note, p. 107.)

Method of song study: These are community and assembly songs and should be taught entirely by imitation, if they have not already been learned.

Familiar songs such as "Old Dog Tray," "Flow Gently, Sweet Afton," "Old Folks at Home" will at once suggest their own renditions. Many members of the class will have associations which will affect their singing. The teacher should use these individual reactions and develop them into a unified interpretation.

Patriotic songs, such as "America the Beautiful," "The Star-Spangled Banner," and "America" should be sung without any preconceived standard for expression, as the direct and free outpouring of a patriotic feeling to which each child contributes according to his individuality. It is important that all the children participate and that they all share in the universal feeling of love for home and country.

Objective: Stronger development of community feeling.

Old Dog Tray: *Form analysis:* AB AC DD AC. (*See* p. 38.)

Form outline: Same as "Worship," p. 95.

Flow Gently, Sweet Afton: *Form analysis:* AB A′B′ CC′ A″B′.

Form outline: Same as "Worship," p. 95.

Old Folks at Home: *Form analysis:* $A(a_1\ a_2)$ $A'(a_1\ a_2')$ $A(a_1\ a_2)$ $A(a_1\ a_2')$ $B(b_1\ b_2)$ $A'(a_1\ a_2')$.

Form outline: Same as "The Postillion," p. 106.

America the Beautiful: *Form analysis:* $A(a_1\ a_2)$ $A'(a_1\ a_2)$ $B(b_1\ b_2\ A'(a_1\ a_4)$.

Form outline: Same as "The Cuckoo Clock," p. 48.

FIFTH YEAR

Materials: Foresman *Third Book of Songs* and *Manual.*

Song study. In this grade certain processes begun in the Fourth Grade are developed more intensively:

(*a*) the observation and analysis of the structural repetitions within each song;

(*b*) the independent use of the notation in the first getting of melodies;

(*c*) the more definite and extended use of two-part work.

Songs may be learned from the notes in four different ways:

1. The entire song may be sung with the use of the *sol-fa* syllables or by some other method of using the suggestion of the notation.

2. The teacher may sing the first phrase or theme of the song for the children, one or more times, the children imitating and singing the same phrase until they are familiar with it. The children may then apply the *sol-fa* syllables to the phrase which has been learned, continuing through the whole song, still using the syllables. This may also be done without the syllables.

3. In the case of certain songs of obvious structure, the children may sing (with or without the syllables) that part of the song which contains all its note relationships, repeating one or more times, using the part of the song that has been sung as a stimulus and guide to singing the rest of the song.

4. The children may, at times, read the song entirely on their own initiative, using the scale names and counting the time, observing the relative time of the notes by counting the beats of each note or the several notes belonging to the beat.

The calculating of time values, the singing of intervals, the study of scale progressions, in all sorts of variations, the use of the *sol-fa* syllables, all processes and combinations of processes, may be used in such a way as to aid in learning the song, so that the placing of the tones will be more firm and definite, the time lengths more accurately held, and the rhythmic expression preserved. It is not the use of technical processes that breaks down musical expression, but the manner in which these processes are applied to the song, and the attitude of the children towards the content of the song. The purpose of the work outlined up to the present point has been to build up this attitude in such a manner that it will be strengthened and confirmed by the use of technical study.

Of the methods of learning a song outlined above, the first three have already been largely used, the fourth only tentatively. At this stage of the work, the fourth method becomes that on which emphasis is placed. The other three are

still used occasionally, but only as a means of making the fourth more effective, since the fourth has now come to include all the advantages derived at earlier stages from the other three. That is, the children, by means of their ability to apply technical facts in a musical way, will now be able to sing the song at sight with a definite feeling for its form and good expression. They will also retain it in memory more easily, since both ear and eye images have been formed.

Technical study. In this grade there should be a complete review of the scale and chord-track intervals, repeated tone groups, sequences, varied tone groups, etc., in new studies, and in connection with songs. There is also a more definite treatment of time problems. Imitative repetition is the learning basis.

This review of pitch problems, although really an extension of the work of previous grades, differs from the earlier treatment in its greater definiteness and in its greater insistence on initiative and understanding.

In the case of the time problems, an entirely new treatment is begun, with definite analysis and computation, as outlined below. In the lower grades, while the children understood the relative length of tones, the actual process was largely imitation, even where they sang on their own initiative. Here, while the expressive process is the same, an additional equipment is developed which gives greater independence by making the children conscious of the facts applied.

Outline for Teaching Time Problems

The following outline for teaching the time values of notes is presented complete at this point. The actual teaching may be done when desired; probably emphasis should be put on the strictly technical side during the first ten weeks of the Fifth Year.

This work is the first formal presentation, as technical facts, apart from their use in songs and studies, of the whole, half, quarter, eighth, and sixteenth notes, their relations to each other, and to the measure signature. These notes are, of course, already familiar by name to the class and their relations as part of musical structure should by now be definitely fixed in feeling. This work is intended to objectify and classify the knowledge which has been built up through use and feeling, thereby placing these musical facts on a footing with other exact and systematized information, which can be made use of at will.

From this time on, the work in sight reading becomes more definite, demanding as a background a conscious knowledge of tonal relationships. The following summary, which presents all the facts of time relation, however elementary, in a logical order and gives suggestions for practice, is therefore given at this point.

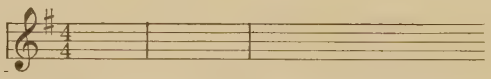
Many schools may wish to use it earlier. (See p. 83.) Conditions in the individual school will determine the exact point at which it is used.

Measure structure in 4/4 time. The following outline gives a teaching procedure which can be profitably followed with most classes. Necessary adaptations to special conditions can easily be made.

(1) Place on the background the staff, clef, and a measure bar:

(2) Teach the class the following definition: "The space between two bars is called a measure."

(3) Place the measure signature in its proper place, so that the staff appears as follows:



(4) Teach the class that these numbers are called the *measure signature.* Teach them that the upper number shows how many beats there are in a measure, while the lower number shows what kind of note has one beat. Ask them what kind of note will have one beat in the measure signature now on the board.

(5) Say, "Now let us fill the measure with quarter notes." After this is done, the measure will appear as follows·

(6) Have the class sing the measure several times with "do" and "loo", rather slowly and evenly. Beat time as follows: 1–2–3–4.

(7) Place the following on the blackboard:

(8) Call the attention of the class to the fact that no bar is placed between the measure signature and the first measure. Refer them to their books to confirm this statement.

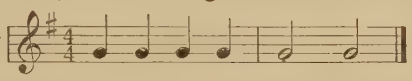
(9) Beat time while the class sing the study several times with "do" and "loo."

(10) Tie the notes in the second measure, which will then appear as follows,

and sing it for the class correctly, without giving any push or pulsation of the voice

to the second and fourth tones of the second measure. Tell the class that the character connecting the notes in the second measure is called a *tie* and indicates that the notes are to be sung with one tone having two beats. Beat time and let the class sing several times.

(11) Erase the tied notes, substituting half notes for them, so that the study appears as follows:



and have the class sing this exactly as they sing the preceding study.

(12) Remind the class that the notes in the second measure are called *half notes.*

(13) Tie the two half notes, so that the study will appear as follows:

Sing the study for the class and beat the time so that the duration of the four-beat tone will be clearly evident. Then have the class sing it imitatively, in exact time.

(14) Erase the half notes and substitute a whole note, as follows:

Have the class sing this several times, making sure that the singing of the whole note is perfectly smooth with no suggestion of counting. Recall to the class that the four-beat note is called a *whole note.*

Tone lengths. Illustrate the various tone lengths, as follows:

1. Place on the board a line; thus:

Say, "Let this line represent one measure." Then place a whole note under it, thus:

2. Then say, "Now let us divide it in half, thus:"

"Then each half will be represented by a half note."

3. "Now if we divide each half in two, one half of one half is one quarter, thus:"

4. Place the following on the board:

Sing this correctly, beating the time, and then have the children sing it imitatively.

5. Replace the three tied notes with a *dotted half note*, thus:

Teach the class that three quarter notes are equivalent in time value to a dotted half note. Explain and have them learn, "A dot after a note adds one-half the time value."

Place on the board, and have the children practice Study 15, p. 229.

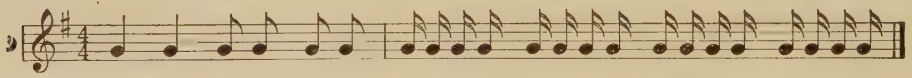
6. Teach the *eighth note* as follows: Place on the board this diagram:

Tell the class that as one half of one quarter is one eighth, so when the quarter note stands for a one-beat tone, there are two eighth notes to a beat. Place on the board the following, and teach by imitation, using the syllables "do" and "loo." Call the attention of the class to the fact that there are eight eighth notes in a measure.

Practice Study 91, p. 238.

7. Teach the *sixteenth note* as follows: Place on the board the following diagram:

Place the following on the board and teach by imitation, using "do" and "loo."



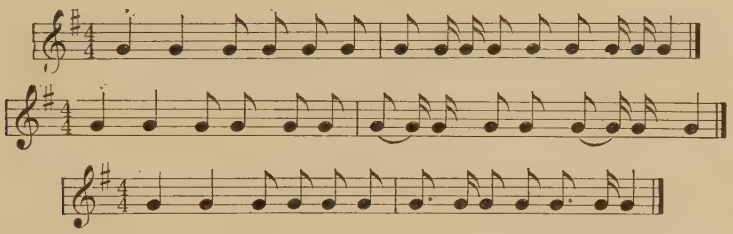
Practice Study 92, p. 238.

8. Teach the *dotted quarter followed by an eighth note* as follows: Place this study on the board and teach it by imitation:

Then erase the ties and substitute the dotted quarter note, as follows:

Have the class sing it with "do" and "loo," while the teacher taps or beats the time. Practice Study 96, p. 238.

9. Teach the *dotted eighth note followed by a sixteenth note*, using the following series of studies:



This study should be repeated several times until the rhythm is thoroughly established.

Practice Study 95, p. 238.

10. Summarize the teaching of time values by placing the following table on the blackboard to be copied and learned by the class.

1 whole note = 2 half notes = 4 quarter notes = 8 eighth notes = 16 sixteenth notes
1 half note = 2 quarter notes = 4 eighth notes = 8 sixteenth notes
1 quarter note = 2 eighth notes = 4 sixteenth notes
1 eighth note = 2 sixteenth notes
dotted whole note = 3 half notes = 6 quarter notes = 12 eighth notes = 24 sixteenth notes
dotted half note = 3 quarter notes = 6 eighth notes = 12 sixteenth notes
dotted quarter note = 3 eighth notes = 6 sixteenth notes
dotted eighth note = 3 sixteenth notes

Measure structure in 3/8 time. Teach 3/8 measure as follows:

1. Place on the blackboard the following study:

Call the attention of the class to the measure signature, review the definition of measure signatures, and teach the study by imitation, using *do* and *loo*, and beating the time. When this study has been learned and sufficiently practiced, analyze the note values.

2. Practice Study 94, p. 238.

3. Teach the divided beat in 3/8 measure by placing this study on the blackboard and teaching it by imitation in the usual manner:

Call the attention of the class to the fact that as the eighth note has one beat, a half-beat tone will be represented by a sixteenth note, which is one half of one eighth.

4. Teach the *dotted eighth note followed by a sixteenth note* in 3/8 measure by placing this study on the board and teaching it by imitation in the usual way:

After this has been learned and sufficiently practiced, have the class sing Study 24, p. 231.

Measure structure in 6/8 time. Teach 6/8 measure as follows:

1. Place the following study on the blackboard:

Before teaching this study, explain to the class that a 6/8 measure may be considered as having six beats in the measure with the eighth note receiving one beat, and that it is so played and beat in slow movements in instrumental melodies. In songs, it is practically always sung as two beats to the measure.

2. Teach the study and then practice Study 95, p. 238.

Rests. Explain that the rest indicates a pause, the length of which is the same as that of the note equivalent to the rest. The whole, half, quarter, eighth, and sixteenth rests, therefore, denote pauses of the same length as the whole, half, quarter, eighth, and sixteenth notes respectively. Each has the same number of beats as the note to which it corresponds. Put on the board each rest, with its name opposite. Let the class write down names and characters and practice finding and recognizing them in their books.

Pitch Problems. Pitch relationships can be named but they cannot be worked out by calculation. It is possible to go from the simple to the more complex in time relations; there is no such progression appealing to the understanding in pitch relationships. They can only be identified, recognized, and reproduced as *feeling effects*. The feeling character of any particular interval depends on the particular musical context in which it is used; it cannot be expressed correctly merely by recognizing it as the same as an interval previously learned. Consequently

studies in intervals, chord tones, scale progressions, etc., must be immediately associated with songs containing the same tone relationships. It is this practice in *association* which is the learning point and not isolated drill on the problems. When once the scale, the chords, or various intervals are familiar, there is nothing gained in sight-reading capacity by practicing them *as sight-reading problems*. They should be memorized to increase fluency, and sung and resung to reënforce expression and to establish key feeling. All these forms should be sung and practiced in order to establish the key or as vocal practice, etc., not for sight-reading equipment. By this stage of the work every one of these relationships has been studied and has been made more definite by the use of the *sol-fa* syllables. Change of attitude to pitch relations comes naturally as a result of the child's being required to sing on his own initiative. The more frequent recurrence and greater difficulty of pitch problems as the songs become of a more mature musical type and greater technical complexity calls for progressively increased effort, greater confidence, and increasing skill. Sight-reading capacity develops naturally from experiences in feeling adjustment.

FIFTH YEAR—FIRST WEEK

Summary of Work

New songs: "Come, Ah, Come," p. 5; "The Sentinel Fairy," p. 6; "Gardens in the Sea," p. 8; "The Garden in the Sky," p. 9.

Technical study: Teach "Measure structure in 4/4 time," p. 122, steps 1–8, inclusive.

Review: Select several of the community songs from *Third Book of Songs*, pp. 144–153.

Method of song study: The songs for this week are all to be taught by sight reading with or without the *sol-fa* syllables. Form outlines may still be drawn on the blackboard and used as an aid in developing correct expression as in the lower grades. The teacher must use her discretion in employing this device. (*See* pp. 39–40.) The outlines are no longer given with each song, but may be worked out by the teacher from the form analysis. (*See* p. 38.)

The teacher should analyze for herself each song to be taught. (See p. 38, for a model analysis.) This preparation is of the utmost value and should precede the teaching of each song and study. Only by such a preparatory analysis of the song can its full power and beauty, which supply the real dynamic force in all music education, be felt and used. Methods count only as they bring the child in contact with this dynamic force.

Objective: To have the class observe the correct time length of tones as a means of strengthening and extending sight-reading capacity.

In reading each song during this week and the nine following, the children should calculate the time length in beats, of each note. The beats of the measure may be marked by the teacher or by the class. Some teachers prefer to omit the actual beating of the time and to depend on the feeling for the measure beats, strengthened by the feeling for accent. The work done in previous years should have established this measure feeling in a more or less subconscious

way to such a degree that it may now be used consciously if desired. It will probably be well to read all songs at sight with the *sol-fa* syllables while this special work is being done, in order that attention may be concentrated on time problems.

"Come, Ah, Come": *Form analysis:* AA'. (*See* p. 38.)

Song study. Call the attention of the class to the fact that the song is written in the key of A♭; that there are four flats in the signature; and that *do* is in the second space. Ask the class to name the first note of the song. Then let them sing the song independently.

When the song has been correctly sung, call the attention of the class to the exact repetition of the first motive and the modified repetition of the second.

This song can be made a test of the class's ability to sing an unfamiliar song at the first attempt. The test will be more actual if the *sol-fa* syllables are not used. After the song has been sung two or three times, the *sol-fa* syllables may be applied to the wider intervals, as in the last measure of the second motive. The mood is one of restful simplicity.

"The Sentinel Fairy": *Form analysis:* AB A'B' CC'B'. (*See* p. 38.)

Song study. Have the class read aloud the words of the song for the sake of establishing the rhythm. Call their attention to the key signature of one sharp, remind them that the song is in the key of *G*, and that *do* is on the second line.

Call the attention of the class to the repetition in the song's structure.

Establish the rhythm of the first two measures by having the children sing them with contrast between the two equal tones and the two unequal tones to the beat. Reading the song at sight depends upon sustaining this rhythmic feeling. The exception, the second line of the second page, is a problem in repetition, a long holding tone, with a short tone as an introduction. The song has an imaginative feeling combined with its woodland setting. Read Tennyson's "Bugle Song" to get a similar effect in poetry.

"Gardens in the Sea": *Form analysis:* ABC. (*See* p. 38.)

Song study. Let the class sing at sight using both *sol-fa* syllables and "loo" as well as the words.

Sing with the *sol-fa* syllables. Bring out clearly the intervals in "underneath the sea." Sing "never show" with the syllables *mi-fi-sol*, repeating several times, if necessary, to bring out the raised four of the scale, which is marked with a natural. A quiet air of mystery suits this description of the "Land-under-the-Sea" of Celtic folklore.

"The Garden in the Sky": *Form analysis:* A(a_1 a_1) B(b_1 b_1) C. (*See* p. 38.)

Song study. Sing at sight with *sol-fa* syllables.

The time problem is the dotted quarter note.

Have the class study the repeated note groups carefully before attempting to sing this song. Use the *sol-fa* syllables in order to place clearly the tones of the last phrase. Sing in narrative style, in reverent mood.

FIFTH YEAR—SECOND WEEK

SUMMARY OF WORK

New songs: "Spinning Song," p. 10; "The Greenwood," p. 12; "The Brook and I," p. 14; "The Bells," p. 16.

Technical study: "Measure structure in 4/4 time," p. 122, steps 9–14, inclusive.

Review: Songs of previous week.

Method of song study: See "First Week," p. 127.

Objective: See "First Week," p. 127.

"Spinning Song": *Form analysis:* AA BA. (*See* p. 38.)

1. *Preparatory study.* Teach Study 46, p. 234, in order to help the class with F♯, the fifth staff. Call this tone *di.*

2. *Song study.* Remind the children that the song is in the key of F; one flat in the signature and *do* on the first space. Have the class sing at sight.

Have the class notice the repeated phrases, using the assistance of these repetitions in singing the song for the first time from the notes. Use the *sol-fa* syllables in singing the third phrase. The smooth *legato* in which the song is sung suggests the continuous turning of the spinning wheel.

"The Greenwood": *Form analysis:* AA′ B(b_1 b_2) B′(b_1′ b_2′). (*See* p. 38.)

Song study. Call the attention of the class to the key signature, one sharp; the key name, *G*; and the fact that *do* is on the second line. Let them read the rest of the song at sight. Concentrate particularly on the time lengths in this song. Be sure that the tied dotted quarter note and eighth note are held the full time. The feeling for the underlying harmonies makes the seemingly wide intervals easy to sing.

Sing rapidly, in a joyous style. It will be advisable to use the *sol-fa* syllables in singing the second page.

"The Brook and I": *Form analysis:* A(a_1 a_1′) B(b_1 b_2) C(c_1 c_2). (*See* p. 38).

Song study. Teach the entire song by imitation. See "Spinning Song," (fifth staff) for a chromatic effect similar to that in this song.

Use the *sol-fa* syllables in order to establish the tonality of this song. The chromatic tones should be sung as follows: *sol-fi-sol; re-di-re; sol-fi-sol; sol-fi-sol.* Sing lightly and smoothly, to give an effect of not-too-serious contemplation.

"The Bells": *Form analysis:* A(a_1 a_2) A′(a_1 a_2′) A(a_1 a_2) A″(a_1 a_2″). (*See* p. 38.)

Song study. Have the class read the whole song.

Have the class look at the repeated tone-groups before singing the song. The last two measures of each phrase should have more emphasis than the first two. Sing the last two measures of the song more slowly. Give the tones a rounded, ringing effect, and enunciate to bring out a bell-like quality.

FIFTH YEAR—THIRD WEEK

SUMMARY OF WORK

New songs: "The Chimes," p. 16; "Praise the Lord," p. 17; "Gay Robin Redbreast," p. 18; "December Night," p. 19.

Technical study: Teach "Tone lengths," p. 123, steps 1–5, inclusive.

Review: All songs of two previous weeks.

Method of song study: As in previous weeks.

Objective: As in previous weeks.

"The Chimes": *Form analysis:* AA′. (*See* p. 38.)

Song study. Sing at sight without *sol-fa* syllables. Watch carefully the skip from E to B♭ in the third and fourth measures.

Have the time lengths very carefully observed in this simple song, otherwise its very simplicity may lead to carelessness and poor rhythmic expression.

Use this song as a test for getting the tones with right expression at the first singing. Sing deliberately, with sonorous quality, the second verse more softly than the first.

"Praise the Lord": *Form analysis:* A (a_1 a_2) B. (*See* p. 38.)

1. *Preparatory study.* Sing in review songs in the same key.

2. *Song study.* See page 85. Concentrate on right expression in this familiar song. Let the class sing independently. Have them note the key signature, *E*♭.

The structural elements of the song aid in the independent and also the imitative singing of the melody. This is seen during the actual teaching of the song.

(*a*) In the first place, the song is almost wholly in the scale track, the only exceptions being the chordal progressions *re-fa-la* and *me-sol-do*. Moreover, the first tone of the second and third phrases is the same as the last tone of the preceding phrase, while the first tone of the last phrase is one scale degree lower than the last tone of the preceding phrase.

(*b*) The first three phrases begin as follows:

1. *sol-sol-sol,*
2. *re-fa-la,*
3. *mi-sol-do,*

and end as follows:

1. *fa-mi-mi-re,*
2. *sol-fa-la-mi,*
3. *ti-la-la-sol.*

(*c*) The tone group *fa-mi-mi-re*, as it appears in the last phrase, while identical with the same group in the first phrase, both in notation and measure position, is totally different in its feeling effect and gives rise to a totally different feeling reaction. This is due not only to its position in the phrase (at the beginning instead of at the end) but also to its relation to the preceding progressions.

(*d*) The song progresses to its climax of intensity in the third staff, and then declines in intensity to the final note of repose. The song as a whole, brief as it is, is a perfect illustration of the fundamental principles of expression, the forms of which are as follows: *first*, the introduction

which conveys the mood and the germ theme; *second*, the development of the theme; *third*, the climax; *fourth*, the conclusion.

This background of understanding is necessary in order that the song may be presented with that enthusiasm and effectiveness which will make the work fruitful.

"Gay Robin Redbreast": *Form analysis:* AAB(b_1 b_1) CC'. (*See* p. 38.)

1. *Preparatory study.* Teach Study 39, p. 233; teach the first half by imitation and let the class sing the last half independently.

2. *Song study.* Call the attention of the class to the second measure, with the accent thrown on the long second note. Tell them that this musical effect is called *syncopation.* After reading with the class the words of the song, for the sake of establishing the feeling for the rhythm, teach the first phrase by imitation; let the class read the second phrase and finish it independently. Then teach the next phrase by imitation and let the class finish the song independently. Study with the class the repetitions within the song.

Sing the last two phrases very smoothly, as a contrast to the syncopation and short tones of the other phrases. Bring out the contrast between the gay mood of the opening phrases and the somewhat plaintive note of the last two.

"December Night": *Form analysis:* AABA. (*See* p. 38.)

1. *Preparatory study.* Teach Study 40, p. 233, by imitation.

2. *Technical study.* Point out that this study, like "Hallow-e'en," *Third Book of Songs*, p. 114, is in the minor mode. Explain that there are two kinds of scales, major and minor, the major beginning and ending with *do* and the minor beginning and ending with *la.* Place on the board and sing for the class Studies 30 and 31, p. 232, with the syllables.

Then place on the board and sing for the class Study 25, p. 231.

Let the class sing Studies 25 (*a*) (*b*) (*c*) and (*d*) by imitation until the *feeling effect* is established.

Tell the class that usually the minor is used to express sad or melancholy feeling effects, while the major is used for bright and gay or, at least, not sad, feeling effects, though this is not always the case.

These studies are intended to establish feeling-reaction, experience in which should long antedate intellectual grasp. The formal study of the minor mode and minor scales is deferred to the Sixth Year.

3. *Song study.* Read with the class the poem "December Night." Ask them which would be appropriate for the expression of the feeling of the poem, major or minor. Then let them sing the melody independently. Have the class study the repetitions within the song.

Sing with the *sol-fa* syllables in order to fix the minor effect. Sing the last motive more slowly than those preceding, with a lingering effect on each word. The class should give themselves up to the feeling for the minor mood.

FIFTH YEAR—FOURTH WEEK

SUMMARY OF WORK

New songs: "Come Out," p. 20; "Let Us Sing," p. 21; "Sailing, Sailing," p. 22; "Lullaby," p. 23.
Technical study: Teach "Tone lengths," p. 123, step 5 to end.
Review: With each song, review one or more songs in the same key.
Method of song study: As in First Week.
Objective: As in First Week.

"Come Out": *Form analysis:* A(a_1 a_2) A(a_1 a_2) B(b_1 b_1') C(c_1 c_2) C'(c_1 c_2). (*See* p. 38.)

1. *Preparatory study.* Teach Study 95, p. 238, in the usual way.

2. *Song study.* Teach the first two phrases of the song by imitation and let the class sing the rest of the song independently.

Sing with the *sol-fa* syllables. If the tonality seems difficult to establish, sing with the syllables several times. If any phrase gives special trouble, repeat it. Sing the last two phrases more rapidly than the rest of the song. The raised four in the sixth line is called *fi*. To get it clearly, sing *sol* and then the nearest tone below it. The singing of this song should have a quality of freedom and abandon.

"Let Us Sing": *Form analysis:* AB AB'. (*See* p. 38.)

Sing with the words, without any preparation. The rhythm of the first three tones is repeated throughout the song. There are no skips; the *sol* at the beginning of the different motives comes in as the first tone of the motive, not as a skip from the last tone of the previous motive. Mark the time as four pulses to the measure. The second part is in thirds. Sing it by the feeling for a third below the tones of the melody.

"Sailing, Sailing": *Form analysis:* AB AC(c_1 c_1'). (*See* p. 38.)

1. *Preparatory study.* Teach Study 64, p. 235, partly by imitation and partly by the independent singing of the class:

2. *Song study.* Allow the class to sing the song independently.

3. *Technical study.* Call to the attention of the children the use of the *slur* in this song and teach its name.

Try this song without the syllables, but use them if necessary. The fourth motive may require the use of *mi-fi-sol* to bring out the raised fourth. Count two pulses to the measure. Sing gayly, but with a leisurely, pictorial feeling, to bring out the descriptive quality in the words. Sing as a unison song first. Then add the second part.

"Lullaby": *Form analysis:* AA B(b_1 b_1 b_2). (*See* p. 38.)

Song study. Have the class sing this song independently.

Sing without preparation, aiming at a perfect rendition at the first attempt. Then study the repetitions; observe the unusual endings of the phrases and of the song itself, on *sol*. The effect is one of quiet expectancy, as if the singing stopped because the baby had gone to sleep.

FIFTH YEAR—FIFTH WEEK

SUMMARY OF WORK

New songs: "I Watch the Ships," p. 24; "My Own True Friend," p. 24; "Hope," p. 25; "Joy to the World," p. 26.

Technical study: Measure structure in 3/8 time (see p. 125).

Review: With each of the new songs sing one or more songs containing similar time problems.

Method of song study: All the songs may be read at sight, either with or without the *sol-fa* syllables, except "Joy to the World," which is to be taught by imitation. Note the special directions under each song title.

Objective: Concentrate on time values.

"I Watch the Ships": *Form analysis:* $A(a_1\ a_1')\ B(b_1\ b_1')$. (*See* p. 38.)

Do not sing too fast. There is an effect of strong accent on the first tone of each measure, but the singing should be smooth and rather *legato*. Sing all four stanzas at the first time of singing, observing the time strictly and carrying the rhythm continuou ly from stanza to stanza. The melody may occasionally be sung with "la" or "loo." Try to get into the singing the touch of mystery and adventure in the verses.

"My Own True Friend": *Form analysis:* $A(a_1\ a_1')\ B(b_1\ b_2)$. (*See* p. 38.)

Sing all four stanzas continuously. Sustaining the melody continuously in this manner is a valuable means of developing sight-reading capacity. Be sure to observe the rests. Sing with an air of contemplative leisure, being careful to bring out the joking turn of thought in the last stanza. Make this song a study in dotted quarter notes.

"Joy to the World": *Form analysis:* $AB\ C(c_1\ c_2)\ D(d_1\ d_1')E$. (*See* p. 38.)

This well-known hymn begins with a climax. The effect should be that of pushing the voice on each tone in the first phrase. The next phrase should be sung very *legato* and the rest of the song quietly. Bring out the feeling of great joy and triumph. Tell the class that at the next lesson this song is to be sung from memory, with words and music.

"Hope": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2)$. (*See* p. 38.)

Give individual accent to each of the three similar tones sung to "star on high" and "stormy sky." Sing the rest of the song lightly, rather crisply, keeping exact time and taking care to get the proper effect in the syncopated tones, sung to "summer." The song should give an effect of buoyancy and vigor, rising to a climax in "When the clouds roll away." Tell the class that at the next lesson this song is to be sung from memory, with words and music.

FIFTH YEAR—SIXTH WEEK

SUMMARY OF WORK

New songs: "The Rainbow," p. 27; "March Wind," p. 28; "The Fly and the Bumblebee," p. 29; "The Reaper's Song," p. 30.

Technical study: Measure structure in 6/8 time. (*See* p. 126.)

Review: Sing with each new song one or more songs of similar mood and similar time relations; let the class select some of these.

Method of song study: The melody of all these songs may be read at sight. The part arrangement is nearly all in thirds and sixths and may usually be sung by ear. If the lower part is easily sung, let the class get it in this way, with the aid of the notes. If there is difficulty with this method have them practice the lower part separately, using the *sol-fa* syllables. See also the special directions under each song title.

Objective: Development of two-part work.

"The Rainbow": *Form analysis:* A(a_1 a_2) B(b_1 b_2 b_2). (*See* p. 38.)

Have the class study the repeated note groups and sequence note groups before singing. Then have them sing, marking the time as four pulses to the measure. The second part can be added later when the song is sung in review.

"March Wind": *Form analysis:* AA BA. (*See* p. 38.)

If the children can do it, let them sing in two parts the first time, as a test of two-part sight singing without the syllables. Be careful to get distinct enunciation without slowing up on the eighth notes in the fourth line. The tone before each rest should be cut off sharply in exact time, and the rest given its full value. The words give the suggestion for the mood.

"The Fly and the Bumblebee": *Form analysis:* ABA. (*See* p. 38.)

Have the class sing the first phrase at sight, observing that the last phrase is an exact replica of its tones. Then let them endeavor to connect the first and last phrases by singing the contrasting second phrase as the climax of the song, working down by scale degrees to a point of partial repose. Have them use the *sol-fa* syllables and sing a little slower if necessary. Sing with a mock-serious tone, to suit the nonsense mood.

"Reaper's Song": *Form analysis:* A(a_1 a_1')B A'($a_1''$$a_1'$)B. (*See* p. 38.)

Sing slowly and with exact time observance, to give an almost processional effect. When the first phrase is sung, almost all the relationships of the song are established; repeated tones, scale progressions, and sequences. The second motive is an exact sequence of the first. Let the children sing both parts at sight, if possible. If they have trouble with the second part, let them sing the first part without the syllables and the second with them. The words reënforce the mood of dignity in which this song should be expressed.

Technical study. Call the attention of the class to the ties in the third and fourth lines of "The Fly and the Bumblebee" and explain their special use.

FIFTH YEAR—SEVENTH WEEK

Summary of Work

New songs: "Hunting Song," p. 31; "May," p. 32; "Merry Thrush," p. 33; "Song of the Merry Harvesters," p. 34.

Technical study: Rests (see p. 126.)

Review: Have the class select and sing with each new song one or more songs of similar form if they can be found. Put the form outline (see p. 39) of each song on the board as a guide to the class in doing this. Have the class also select songs of similar mood for each new song. In the review as well as in the new songs put definite emphasis on time relations.

Method of song study: All these songs may be read at sight. For part work see "Method of song study," Sixth Week, p. 134. Note the special directions under each song title.

Objective: Concentrate on time relations as an aid to correct expression.

"Hunting Song": *Form analysis:* AA′ B(b_1 b_1′)A. (*See* p. 38.)

Sing the two parts at sight. Use the *sol-fa* syllables for the first phrase and if necessary use the tones *fa-fi* for the soprano and *re-ri* for the alto at the beginning of the third line. If possible complete the song without further use of the syllables. Call attention to the three repeated phrases. This melody has many characteristics of the Bohemian folk song, among others its ending on *mi*. The mood is lively, but the song should not be sung too fast; keep it in the spirit of the words.

"May": *Form analysis:* AA′ B(b_1 b_1′)C B(b_1 b_1′)C. (*See* p. 38.)

Sing in two parts with the *sol-fa* syllables. The song as a whole should be sung rather rapidly, but the third and fifth lines should be taken more deliberately, with full value given to the half-note tones; it may be well to count the pulses for these tones at the first singing. Sing the small notes at the end of the first and second phrases with echo effect; it may be well to have only a few voices take these tones; if they are sung by the whole class, the voices should be kept *pianissimo*.

"Merry Thrush": *Form analysis:* A(a_1 a_1) B(b_1 b_2) C(c_1 c_2). (*See* p. 38.)

Have the class sing Study 30, p. 232 and "December Night," *Third Book of Songs*, p. 19, as a preparation. Sing "Merry Thrush" with the *sol-fa* syllables, repeating the first motive (*do-ti-la-mi-mi-ri-mi*), a few times if necessary, in order to establish the feeling for the minor mood. This song is in the key of *E* minor. The deciding tone is *la*, the third tone of the song. The words indicate the rather whimsical narrative style which the singing should have. If possible the accompaniment should be used, so that the class may get the effect of the minor harmonies.

Let the class discover that while this song is in the minor mode it expresses not sadness but a sort of mock sadness. To illustrate the mood, play the record of Gounod's "Funeral March of a Marionette" if a phonograph and record is available. Tell them that this music describes the funeral of the little performing doll which has been broken. The other dolls all attend and are very sorry; but somehow one does not take their grief very seriously! "Merry Thrush" tells the same sort of story.

"Song of the Merry Harvesters": *Form analysis:* AA′ BA′. (*See* p. 38.)

Sing rather deliberately, in perfectly even tempo. Do not hurry on the eighth-note passages. Read at sight, both parts. The mood is one of contemplative gladness in completed work, expressed in the melody by the phrases beginning on *mi* and ending on *mi* or *la*, which give a somewhat plaintive effect, tending toward a minor feeling. These phrases form a reflective comment on the actual song of the reapers, which is contained in the eighth-note passages and which should have a feeling of spontaneous happiness.

FIFTH YEAR—EIGHTH WEEK

Summary of Work

New songs: "Vesper Hymn," p. 35; "Chime Music," p. 36; "To the Gay Village Green," p. 38; "The Little Tree," p. 40.

Technical study: Tone-lengths, step 10 (see p. 125.)

Review: Have the class select songs with which they feel themselves familiar and which they wish to sing in the manner described under "Method of song study," below.

Method of song study: Two of the songs for the week, "Vesper Hymn" and "The Gay Village Green," are already familiar to the class. "Chime Music," and "The Little Tree" both readily lend themselves to the same type of treatment. Have the class sing all four songs with the ease and spontaneity that belong especially to the familiar song. Have them for the moment forget the technical and concentrate on singing the song as they feel it *ought* to go. This attitude should be very carefully built up from this time on, and made to pervade as much as possible of the class singing. A most valuable aid in learning to use the technical problems of music is to approach every song with this feeling of confidence and of familiarity with the musical relationships it contains. These problems are, as a matter of fact, already familiar musically in other songs and also in a technical way. This attitude is the result of developing the child's capacity by means of the expressive processes, imitation and memory; it of course presupposes thorough work, not only in the training of musical feeling but also in the study of all the technical problems presented.

Objective: Developing the idea of familiarity with musical effects.

"Vesper Hymn": *Form analysis and outline:* *See* p. 111.

See p. 111. Sing in two parts, using the syllables if necessary.

"Chime Music": *Form analysis:* AB AB CC. (*See* p. 38.)

This melody expresses the effect of chiming bells. The bells sustain their tone and continue the rhythm rather slowly, and the singing should bring out the individual tones with almost even accent in order to preserve this effect.

"To the Gay Village Green": *Form analysis and outline:* (*See* p. 92.)

See p. 92. Sing the two parts at sight. The accompaniment will greatly add to the effect.

"The Little Tree": *Form analysis:* A(a_1 a_2) A′(a_1 a_2′) B (b_1 b_2) B′ (b_1 b_2′). (*See* p. 38.)

Sing at sight. If necessary, call the two raised fourths in the second phrase *fi* in order to establish the feeling for modulation. In the first singing these tones may be sung more slowly, in order to bring out the feeling for the modulation. In singing bring out the contrast between the antecedent motive and the consequent motive in each phrase, making it still more pronounced in the last motive of the last phrase. The feeling for proportion in this song is very strong; develop it into a feeling for unity.

FIFTH YEAR—NINTH WEEK

Summary of Work

New songs: "Fairies Dancing," p. 40; "Gypsies," p. 41; "Mother and Child," p. 42; "Spanish Lullaby," p. 44.

Technical study: Time problems and modulations as they occur in the songs.

Review: Sing at least four of the songs already taught during this year, using the form outline on the blackboard. Have the class discuss and try to name the mood of each. Try to choose songs of different form outlines. (*See* p. 39.)

Method of song study: All these songs may be read at sight. Where parts are introduced, see "Method of song study," p. 134. Song study method (3), p. 120, may be used with "Mother and Child."

Objective: Strengthening the feeling for time relations. Singing two parts.

"Fairies Dancing": *Form analysis:* A(a_1 a_2) A′(a_1′ a_2′) B (b_1 b_2) A′(a_1 a_2′). (*See* p. 38.)

The characteristic feature of this song is the syncopation in the second measure of each phrase. Bring out the accent on the second tone in this measure. Sing with light, dancing effect.

"Gypsies": *Form analysis:* AB(b_1 b_1′) AC (c_1 c_2). (*See* p. 38.)

Be sure to blend the tones sung to "Ah!" and to articulate the words clearly in the rest of the song. Sing the last motive more slowly, the last three tones rather *staccato.* Use the syllables *la-si-la-sol* for the first four tones of the alto part in the last line. If necessary use the *sol-fa* syllables throughout the song for both parts. Keep *exact* time.

"Mother and Child": *Form analysis:* A(a_1 a_2) A(a_1 a_2) B(b_1 b_2) B′(b_1 b_2′) A′(a_1′ a_2′). (*See* p. 38.)

This melody is descriptive in tone, following the picture given in the text. The first line of both text and melody is repeated. In the third line the melody modulates into the key of *A* and there remains until the end of the fifth line. This modulation is abrupt, following a change in the picture described. The sixth and seventh lines have the same general effect as the first line, with a different measure grouping and accent value, to bring out a different descriptive effect in the words. Use the syllable *fi* on *G* sharp in the first measure of the third line and later.

"Spanish Lullaby": *Form analysis:* AA BCDE. (*See* p. 38.)

Sing with *sol-fa* syllables. A good effect is secured by singing the second phrase a little more softly than the first. Sing the refrain very smoothly and quietly, with a *pianissimo* on the last motive. The chromatic tone is *di.*

FIFTH YEAR—TENTH WEEK

Summary of Work

New songs: "Doing Good," p. 45; "Hush Thee, My Little One," p. 46; "Where Waves Are Tossing," p. 47; "An Easter Carol," p. 48.

Technical study: Study of structural repetitions within the songs taught; concentration on time problems while songs are being sung at sight.

Review: Songs with time problems similar to those of the songs for the week.

Method of song study: All these songs may be sung at sight. Note that "Hush Thee, My Little One" and "Where Waves Are Tossing," may be familiar if the class has used *Second Book of Songs.* See "Method of song study," p. 136, for treatment, if this is the case.

Objective: To make more definite the use of time problems through intensive study.

"Doing Good": *Form analysis:* A(a_1 a_1)B C(c_1 c_2). (*See* p. 38.)

Sing with the *sol-fa* syllables until the feeling for the song's unity is established. Do not try to add the second part until the melody is quite familiar. This is a song where the melody is little more than a vehicle for the words. Do not sing it too seriously.

"Hush Thee, My Little One": *Form analysis and outline:* (*See* p. 99.)

See p. 99. Sing in two parts without the syllables.

"Where Waves Are Tossing": *Form analysis and outline:* (*See* p. 98.)

See p. 98. Sing in two parts without the syllables.

"An Easter Carol": *Form analysis:* AA′ A″A‴ AA′ A″A‴ AA′. (*See* p. 38).

Sing in two parts, without the syllables. Be sure to sing the dotted eighth note followed by the sixteenth note with crisp and exact time value. The expression should bring out the joyous tone of the words.

FIFTH YEAR—ELEVENTH WEEK

SUMMARY OF WORK

New songs: "The Rose and the Breeze," p. 49; "Berceuse," p. 50; "The Four Winds," p. 52; "The Skaters," p. 54.

Technical study: Time problems and chromatic tones within the songs.

Review: All songs in minor keys taught this year. Sing "December Night," *Third Book of Songs*, p. 19, immediately before singing "The Skaters."

Method of song study: All these songs may be read at sight. See (2) and (3) under "Song Study," p. 120.

Memorization. Much emphasis is to be put upon committing songs to memory during the next ten weeks. The following methods may be used: (*a*) Asking the class to recall a song as soon as its name is given; (*b*) Singing the first tone group of a song and having the class sing the tone group in imitation and then finish the song; (*c*) Singing the first tone group of a song and having the class carry the song on to the end, without repeating the tone group; (*d*) Singing any tone group from a song and asking the children to identify and sing the song. Either words or syllables may be used in this practice.

The following songs, already taught, are to be memorized:

Gardens in the Sea, *Third Book of Songs*, p. 8.
Joy to the World, *Third Book of Songs*, p. 26.
The Reapers' Song, *Third Book of Songs*, p. 30.
Berceuse, *Third Book of Songs*, p. 50.

To these should be added the following, from those taught in the next ten weeks:

To God on High, *Third Book of Songs*, p. 60.
Farewell, *Third Book of Songs*, p. 69.
Slumber Song, *Third Book of Songs*, p. 75.
Learning to Read, *Third Book of Songs*, p. 91.

As a reënforcement of memory and expression, the form outline of at least one new song should be put on the blackboard during at least one lesson in each week.

Objective: Developing memory.

"The Rose and the Breeze": *Form analysis:* (*See* p. 38.) A(a_1 a_2) B(b_1 b_2) A′(a_1 a_2′) C(c_1 c_2).

Sing at sight in two parts, without the syllables. Suit the expression to the words.

"Berceuse" (bĕr′ sûz′): *Form analysis:* A(a_1 a_2) B(b_1 b_2) C(c_1 c_1') D(d_1 d_2 d_3). (*See* p. .38)

Note that the melody comes to a full close at the end of the eighth motive, with the last motive added as a sort of coda. This added motive gives an intensification of the feeling effect. One of the qualities which makes Mozart a supreme melodist is his ability to create such feeling effects.

The sixteenth notes in the second half of the second measure of this phrase are so rare as to be practically unknown elsewhere in vocal melody. The phrase should be taught by imitation. Do not spend the time of the class in any particular study of it.

There are no real difficulties in this song. Count six pulses to the measure. Sing the chromatic tones as follows: *re-di-re*, for the first three in the second measure, second line; *la-si-la* for the last three tones on p. 50; and *sol-fi-sol* for the last three tones of the second measure, first line, p. 51. In the next to the last measure on p. 51, bring in the tone following the tied tone after the fourth beat. Sing the last two measures as follows: *sol-fi-fa-mi-fa-re-do.* This song may have to be studied a note group or a few lines at a time, in order to fix it in the mind. Note the distinct balancing of motive on motive in each phrase. Observe the rests exactly; it will be helpful and sometimes necessary to beat the time.

"The Four Winds": *Form analysis and outline:* (*See* p. 90.)

See p. 90. The accompaniment will add greatly to the effect of the song.

"The Skaters": *Form analysis:* AB AB′ A′B′ A′B″. (*See* p. 38.)

The contrasting minor and major sections of "The Skaters" afford a good opportunity to develop the contrasting feeling effects of the two modes. First let the class as a whole sing both sections; then divide the class into two sections, A and B, and let section A sing the minor theme while B listens. Then have B sing the major theme while A listens. Then reverse the assignments, so that each section may both sing and hear both themes. It will make the contrast more effective if the major theme is sung a trifle faster than the minor.

Sing the minor theme with the *sol-fa* syllables, beginning with *la*. *C* sharp in the third measure, last line, p. 54, is called *si*. Sing the major theme with the *sol-fa* syllables, beginning with *do*. Sing in review "December Night," *Third Book of Songs*, p. 19.

The class should also study the text of the two themes, as an expression of the mood of the melody.

FIFTH YEAR—TWELFTH WEEK

Summary of Work

New songs: "Barnyard Song," p. 56; "Flowers and Songs," p. 53; "Carnival Chorus," p. 58; "The Mystic Number," p. 59.

Technical study: Study of time problems; *sequence*; *raised four;* study of chromatic tones. Use "Studies in Chromatic Intervals," pp. 235-236.

Review: Ask the class to choose and sing two songs of devotional mood; two songs in the lullaby mood; two humorous folk songs.

Method of song study: All these songs may be read at sight. See "Method of song study," p. 138, *Memorization.*

Objective: As in Eleventh Week.

"Barnyard Song": *Form analysis:* A(a_1 a_2) — refrains. (*See* p. 38.)

Note that this song is a gay and lively tune with appropriate words but with no particular musical interest, except as an excellent illustration of the English play song, like "Old MacDonald Had a Farm." It is a cumulative tune, corresponding in music to the cumulative nursery rime, such as "The House That Jack Built." It should be considered in the light of a musical recreation. The change of measure structure from 2/4 to 3/4 time and back again in the refrain may make it necessary to beat the time.

"Flowers and Songs": *Form analysis:* A(a_1 a_2) B. (*See* p. 38.)

Technical study. When the song has been learned, call attention to the first two measures of the second staff. Show that these measures are identical, except that the second begins one scale degree lower than the first. Tell the class that this form of imitation is called a *sequence.*

This slight but charming song should be sung daintily and gracefully. It leaves a decided feeling of brightness and gayety, creating a real mood, short as it is. Use it frequently to establish a joyous mood. Such a song saves time and effort by doing in less than half a minute what a careful verbal explanation might fail to accomplish. Songs of the same type are "The Chimes," p. 16; "My Own True Friend," p. 24; "I Watch the Ships," p. 24. Each of these may be used like "Flowers and Songs," to give a mood impulse in the shortest time.

"Carnival Chorus": *Form analysis:* AA′ BB′. (*See* p. 38.)

After the song has been learned, ask the class what musical effect in it makes it different from any other song that they have ever sung. If they do not discover it themselves, point out the frequent occurrence of *sol-fa.* Have them discover that in the first phrase there are three short *sols* and a short *fa*; at the beginning of the second phrase, two short *sols* and a long *fa* and at the end of the phrase, one long *sol* and a long *fa*, with *mi* coming before the *sol*; in the third phrase, *mi* before two short *sols* and a long *fa*, followed later by *do* before a long *sol* and a long *fa*; and in the last phrase *mi* before two short *sols* and a long *fa.*

Explain this song is taken from an opera called *Snegourotchka* (shnä-gōō′rŏtch-kä) or *The Snow Princess.* If it is possible, play for the class "*Aller au Bois,*" from the opera.

"The Mystic Number": *Form analysis and outline:* A(a_1 a_2) A(a_1 a_2) B(b_1 b_1′) B′(b_1 b_2). (*See* p. 38.)

When the children have learned the melody in one part only, study with them the notation of *raised four.* Explain the use of the flat in the third measure of the fourth staff and in following measures. Also call their attention to the contrasting effect of *sol-fi-sol-mi* and *sol-fi-sol-fa* as they occur. Then teach the second part by imitation, studying in a similar way raised *two* and raised *six* as found in this part. Later, combine the singing of the two parts. (See "Method of song study," p. 134.)

FIFTH YEAR—THIRTEENTH WEEK

Summary of Work

New songs: "To God on High," p. 60; "Under the Dreamland Tree," p. 62; "Intry Mintry," p. 63; "Travelers See Strange Things," p. 64.

Technical study: Song form—sequence, exact repetition; time problems—dotted eighth note followed by a sixteenth note.

Review: Ask the class to select and sing two songs in same key as each new song.

Method of song study: All these songs may be sung at sight. See (2) and (3) under "Song Study," p. 120. See also *Memorization*, p. 138.

Objective: Concentration on mood. Discuss the mood both of new songs and of those selected for review.

"To God on High": *Form analysis:* AB AB CC'B. (*See* p. 38.)

Before having the class read the song independently, call their attention to its structure. Direct them to examine the first phrase (ending with the first hold) and the second phrase of the first period (ending with the second hold). Show them that the next period, with its two phrases, is exactly like the first. Direct their attention to the two staffs at the top of p. 61, each of which is a phrase, and show them that the second phrase is a *sequence*, one tone higher than the first. The last phrase, which completes the third period, is exactly like the last phrase of the first two periods. This analysis of the song's form will enable the class to sing it with better expression and more ease than if they merely sang it from note to note, although the song, following the scale track almost wholly, is easy to sing even without this analysis.

Note the limited range of this song; the naturally low voices in the class will be able to sing it with complete ease and good expression. It is a folk song of the grave and majestic type of many famous hymns. As indicated, it was used by Mendelssohn in one of his oratorios. Help the class to feel its simple dignity.

"Under the Dreamland Tree": *Form analysis:* A($a_1 a_1'$) B ($b_1 b_1' b_2'$). (*See* p. 38.)

Call attention to the exact repetitions and the sequence repetition in this song. The class will then sing it readily. See p. 136, "Method of song study" for treatment as a familiar song. This is one of the best known of German folk songs. The words are also familiar. Its familiarity and the poetical character of the words make it easy to sing with good expression.

"Intry Mintry": *Form analysis:* A(a_1 a_1) B(b_1 b_1') C(c_1 c_2). (*See* p. 38.)

Have the class observe the song form with especial attention to the differences in the repetition on the second staff, and to the sequences. Also call attention to the last measure, showing how it is syncopated to fit the sound of "cuckoo."

This song is like a recitation of the words with tonal variations to make it effective. Point this out to the class and have them recite the words in concert, in the rhythm of the song. When they sing they should be careful to have the clearest enunciation possible. The song when sung should have the real play-song feeling, the *staccato* of the counting-out rime. Get the class into the spirit of it by asking them to imitate what they did when they were little.

"Travelers See Strange Things": *Form analysis:* A(a_1 a_2) B(b_1 b_2) C(c_1 c_2) D(d_1 d_2). (*See* p. 38.)

Review "Under the Dreamland Tree." Also call the children's attention to the syncopated effect in the second measure of the second staff. Tell the class that when this is sung they should try for a narrative effect; they must make their audience feel that the singers really have seen strange things!

FIFTH YEAR—FOURTEENTH WEEK

SUMMARY OF WORK

New songs: "The Song of the Shepherd Boy," p. 66; "Evening," p. 67; "Voices of Nature," p. 68; "Farewell," p. 69.

Technical study: Chord Studies on pp. 227-235.

Review: Songs in 6/8 time.

Method of song study: Sight reading. See special directions for each song.

Objective: To reënforce sight-reading facility by preliminary imitative practice.

"The Song of the Shepherd Boy": *Form analysis:* A(a_1 a_2) B C(c_1 c_1') C'(c_1 c_1''). (*See* p. 38.)

Review "Travelers See Strange Things," p. 64; practice study 28 (*f*), p. 232. Before having the class attempt the singing of the song, take up the refrain for study. Call attention to the first ending and to the repeat marks, and explain their use. Teach the refrain by imitation, while the class follows the notation.

It would be quite easy for the class to read at sight all of the refrain except the two endings, and some teachers may prefer to have them do this. Better musical results, however, will be secured by teaching the entire refrain by imitation and having the class approach the difficult passages with the swing and momentum of their freer imitative expression. It would indeed be possible for the class to read the entire refrain at sight, but there would necessarily be either a slowing down and hesitation or a needless mental stress resulting from the effort to get the right tones and sustain the tempo at the same time. After the refrain is established, have the class read the song at sight from the beginning, using the notation of the refrain in the same manner as that of the rest of the song so far as concentration on note relationships is concerned. The approach throughout should be that of sight reading. Sing with two beats to the measure. The words demand an almost equal accent on each beat. This is a case where primary and secondary accent are approximately equal. This song should go with a long, slow swing. The idea to bring out is that of joyous freedom.

"Evening": *Form analysis:* A(a_1 a_2') B(b_1 b_2 b_3). (*See* p. 38.)

Sing slowly with the *sol-fa* syllables, being careful to hold the tied notes their full time. The song should flow along quietly and peacefully, in harmony with the evening picture.

"Voices of Nature": *Form analysis:* A(a_1 a_2) B(b_1 b_1) C(c_1 c_1'). (*See* p. 38.)

Sing the first four lines at sight, with the words, being careful to blend smoothly the tied tones in the third and fourth lines. If there is any difficulty with the last two lines, practice with the *sol-fa* syllables. The first four lines should be sung in narrative style, lightly and colorfully; the last two should be sung with greater emphasis on the individual tones, possibly a little more slowly, but with an effect of joy.

"Farewell": *Form analysis:* A(a_1 a_2) A(a_1 a_2) B(b_1 b_2 b_3). (*See* p. 38.)

Sing this song with the familiar attitude (see p. 136). Use the notes to learn it in the quickest and most expressive way possible. Then test the correctness of the singing and concentrate on expression.

Sing with the syllables, being careful to observe two beats to the measure. Note the distinction between the two equal tones to the pulse in the first measure and the two unequal tones to the pulse in the second measure. Bring out this contrast whenever it occurs. The melody may be sung first and the alto added later. The mood is one of loneliness and regret for a beloved country. Read Scott's "Breathes there the man with soul so dead."

FIFTH YEAR—FIFTEENTH WEEK

SUMMARY OF WORK

New songs: "The Fox and the Hare," p. 70; "The Leprechaun," p. 71; "The Kitchen Clock," p. 72; "Forget-Me-Not," p. 74.

Technical study: Time relations within the song.

Review: Songs in same keys as songs for the week. Discuss with the class similarities and differences in mood. Use form outlines where they are likely to be helpful. (*See* p. 39.)

Method of song study: Sight reading, with imitative reënforcement where needed. (See "Song of the Shepherd Boy," p. 142.) See also *Memorization*, p. 138.

Objective: Application of time values in sight reading.

"The Fox and the Hare": *Form analysis:* $A(a_1\ a_2)\ A'(a_1'\ a_2')$. (*See* p. 38.)

Sing in light narrative style, with a sense of the situation described in the verse. Use the words at the first singing. The *sol-fa* syllables may be necessary in order to sing the third line accurately. Call attention to the varied repetition in the third line.

"The Leprechaun": *Form analysis:* $A(a_1\ a_2)\ A'(a_1'\ a_2')$. (*See* p. 38.)

Sing in the same style as the song opposite. This song moves rather slowly, with two pulses to the measure. Call the attention of the class to the repetitions and their variations. It may be well to sing the second line with the *sol-fa* syllables, in order to make the tones a little more incisive, as the tones in this line are not so obvious as the rest of the song. The words of this song, like those of "The Fox and the Hare," have the atmosphere of the somewhat humorous folk tale. Try to get this effect into the singing.

"The Kitchen Clock": *Form analysis:* $A(a_1\ a_2)\ A'(a_1\ a_3)\ B(b_1\ b_2\ b_2)\ C(c_1\ c_2\ c_3)\ C'(c_1'\ c_2\ c_3)$. (*See* p. 38.)

Sing the first two lines with the words. If there is any question about expression, repeat until the singing is fluent. Sing the next two lines with the *sol-fa* syllables, unless the class is to be given a test in sight reading, in which case the words should be used. The singing of the refrain is entirely a matter of observing the rhythm. Do not hurry the sixteenth-note tones, but keep the tempo uniform throughout. The precision of the clock's beat should be imitated in this uniformity. The singing should catch the humorous tone of the puns in the text.

"Forget-Me-Not": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_1')\ C(c_1\ c_2)\ C'(c_1'\ c_1'')$. (*See* p. 38.)

Sing with the *sol-fa* syllables, several times if necessary, in order that the feeling for the melody may be fully established before the words are sung. This is a program song and will require special practice. The sentiment of the words should color the singing.

FIFTH YEAR—SIXTEENTH WEEK

Summary of Work

New songs: "Slumber Song," p. 75; "A Child's Evensong," p. 76; "Vesper Hymn," p. 77; "In Russia," p. 78.

Technical study: Concentrated study on two-part work.

Review. Songs of form outline similar to the songs for the week. (See p. 39.) Put the form outline of each song on the board as it is sung, and use this as a means of determining the form.

Method of song study: Sight reading. See *Memorization*, p. 138. Put special emphasis on the ability to sing each song *at the first attempt* with correct pitch and time. The two-part songs may be sung either both parts at once or the melody first and the second part later.

Objective: Developing independent sight reading.

"Slumber Song": *Form analysis:* AA′ BCC′ DD′. (*See* p. 38.)

The average class had better learn the melody before trying the second part. Sing the alto with the *sol-fa* syllables, without the melody, for special drill. Call the three notes at the end of the fourth line *re-ri-mi* and sing them over until the half tone is incisive. The singing should follow closely the feeling of the verse.

"A Child's Evensong": *Form analysis:* $A(a_1\ a_2)\ A'(a_1\ a_2')\ B(b_1\ b_2)\ B'(b_1\ b_2')$ (*See* p. 38.)

Sing with the words at sight, in both parts. There should be no necessity for using the syllables. The words indicate the mood.

"Vesper Hymn": *Form analysis:* AB AB′ CD (*See* p. 38.)

Have the class sing in two parts, with the words, as far as they can without hesitating, using the syllables from the point of difficulty on. This is a good occasional device for developing initiative. The tied notes in the alto at the end of the song should be given special practice. Sing the last line a little more quietly and slowly than the rest of the song, to give the effect of approaching night.

"In Russia": *Form analysis:* AB $C(c_1\ c_1')D$. (*See* p. 38.)

Use the words at the first singing. The apparent skips have a sequential relationship so that each is suggested to the feeling by the one preceding it. Sing with an effect of gay eagerness; this is Russia in a cheerful mood.

FIFTH YEAR—SEVENTEENTH WEEK

Summary of Work

New songs: "Music of Spain," p. 79; "The Bumblebee," p. 80; "Yuletide Night," p. 82; "The Rose Jar," p. 83.

Technical study: Study 38, p. 233.

Review: Choose songs in the same time and with the same key signatures as the songs for the week.

Method of song study: Sight reading. See *Memorization*, p. 138.
Objective: Development of sight reading facility.

"Music of Spain": *Form analysis:* $A(a_1\ a_2)\ A(a_1\ a_3)$. (*See* p. 38.)

Sing with the *sol-fa* syllables, with the mind centered on getting the right tones, until the tonality is definitely established; then sing with the attention on the pulse values, the teacher or one of the class counting. Let the expression follow the varying mood of the stanzas—dancing children, flowing brooks, mystery and romance. Sing "Forget-Me-Not," *Third Book of Songs*, p. 74.

"The Bumblebee": *Form analysis:* $A(a_1\ a_2)\ A'(a_1'\ a_2')\ A(a_1\ a_2)\ A'(a_1'\ a_2')\ BB.$ (*See* p. 38.)

The effectiveness of this song depends largely on making the last tone of each motive crisp and short, as indicated by the eighth rest. Sing with the *sol-fa* syllables until the melody is well established. The humming accompaniment of the refrain is produced by singing the initial sound of *m* with closed lips; practice the humming tones with the *sol-fa* syllables, carefully observing the ties. It will take some practice to sing the refrain with melody and accompaniment together. Occasionally the octave tones indicated by the small notes may be sung by the lower alto voices. This will give a droll or mock-serious effect. The last line of the refrain should be sung in a hushed voice, with a slightly exaggerated effect of warning.

"Yuletide Night": *Form analysis:* $AA\ B(b_1\ b_1\ b_2)$. (*See* p. 38.)

Sing as a unison song. Have the class sing the first phrase as often as necessary to fix it definitely. The repetitions in this song will greatly facilitate its correct expression. The *sol-fa* syllables may be used if necessary to strengthen individual tones. The alto part may be used when desired, but the singing should be chiefly in unison. The mood should be distinctly joyous.

"The Rose Jar": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2)$. (*See* p. 38.)

Sing with the *sol-fa* syllables. Practice carefully the tied eighth and sixteenth notes in the last line. The three-measure motives of which this song is made up give it an unusual rhythmic effect, which suggests unrest.

FIFTH YEAR—EIGHTEENTH WEEK

SUMMARY OF WORK

New songs: "Wolves," p. 84; "Heave, Ho, My Laddie," p. 85; "The Man in the Moon, p. 86; "The Fair Snow White," p. 87.
Technical study: Study 40, p. 233.
Review: Minor songs.
Method of song study: Sight reading. See *Memorization*, p. 138. Use *sol-fa* syllables.
Objective: Developing sight reading in the minor mode.

"Wolves": *Form analysis:* $A\ (a_1\ a_2\ a_3)$. (*See* p. 38.)

This Russian folk song, like "The Rose Jar," has the three-measure phrase. The irregular form and the minor mood produce a tone picture to which the words are well adapted. Read at sight, with the words if possible. Have the class notice that the mood changes in the last stanza. Repeat many times with the *sol-fa* syllables.

"Heave, Ho, My Laddie": *Form analysis:* A (A_1 a_2) B (b_1 b_2 b_3). (*See* p. 38.)

Sing with the *sol-fa* syllables. The first, third, and fourth lines are sung with a rollicking effect, smoothly and gayly; the second and fourth lines are brought out firmly, with a strong accent on each word.

"The Man in the Moon": *Form analysis:* A (a_1 a_2) B (b_1 b_2 b_2'). (*See* p. 38.)

Call attention to the minor mode in this song. It may be necessary to help the children with the phrase, "He went by the South And he burnt his mouth." In the first reading of the poem, explain that in England "Norwich" is pronounced "Nŏr'ij."

Sing with the *sol-fa* syllables, using *sol-si-la* in the second line to bring out the raised fifth, and *sol-fi-mi* in the fourth line to bring out the raised fourth. Sing slowly, the last line very slowly. Be sure to bring out the humorously exaggerated pathos. Sing three songs in *F* major.

"The Fair Snow White": *Form analysis:* A (a_1 a_1') B (b_1 b_1') C. (*See* p. 38.)

Sing with the *sol-fa* syllables. Commit the melody to memory before adding the lower part. Sing in a light, narrative style, quite slowly, to bring out the idea that the story belongs to "times long past, when the world was young." Sing "The Skaters," *Third Book of Songs*, p. 54.

FIFTH YEAR—NINETEENTH WEEK

Summary of Work

New songs: "In God's First Temple," p. 88; "My Native Land," p. 90; "Learning to Read," p. 91; "A Song of Freedom," p. 92.

Technical study: Studies 30 and 31, p. 232.

Review: Have the class select songs with which they feel familiar. (See "Method of song study," p. 136.)

Method of song study: Sight reading. See special directions with each song. See *Memorization*, p. 138.

Objective: Expressive singing in familiar songs.

"In God's First Temple": *Form analysis:* A(a_1 a_2 a_3) B(b_1 b_2 b_3). (*See* p. 38.)

This song is in the key of *E* minor. Sing it with the *sol-fa* syllables. Review "To God on High," p. 60. Have the class sing the first motive of "To God on High" and immediately after the first motive of "In God's First Temple." Write the notes of both motives on the blackboard and point as the class sings. Write the *sol-fa* syllables under the notes of each motive. The syllables for "To God on High" are as follows: *do-re-mi-fa-so-la-mi-re-mi*; those of "In God's First Temple" are *la-la-do-do-re-re-mi-mi*. Have the class observe the contrasting effects of major and minor tonality. Practice this often enough to get the minor-third effect, as contrasted with the major third, firmly established. It is not necessary to explain this to the class; merely make sure that they actually *feel* the difference in effect.

Sing this song rather quietly and simply, holding the tones as marked. Try for purity of tone and clear articulation. The mood to be expressed is a sense of awe and reverence. Read to the class the first section of Bryant's "A Forest Hymn." The combination of simplicity and dignity in the music should be made apparent to the class, and they should be asked to name other pieces of music which combine these qualities. Call attention to the composer and ask the class to mention other songs of his which they have already learned.

"My Native Land": *Form analysis:* A (a_1 a_2) A′ (a_1′ a_2′) B (b_1 b_2). B′(b_1 b_2′). (*See* p. 38.)

Singing the time relations of this song can be greatly simplified by recognizing in advance that there are only two time problems in it—two unequal tones to the beat and the single tone to the beat. The half note is merely the closing tone of the phrase. Sing "Farewell," *Third Book of Songs*, p. 69, for the effect of two unequal tones to the beat.

This song will require a good deal of study and practice of individual tone groups before it can be satisfactorily sung. Study it a motive at a time, using the *sol-fa* syllables. Sing the chromatic tones in the third line with *sol-fi-sol*, those in the fourth line with *sol-si-la*. The second part adds greatly to the effect. The mood is one of joyous enthusiasm.

"Learning to Read": *Form analysis:* A (a_1 a_2) B (b_1 b_2) B′ (b_1 b_2′). (*See* p. 38.)

Point out to the class that this song is in the minor mode (key of *E* minor). Also have them study the repetitions within the song. Sing in review "In God's First Temple," p. 88, and "To God on High," p. 60. See note on "In God's First Temple," for the purpose of this study.

Sing the melody with the *sol-fa* syllables until it is thoroughly familiar. The alto notes will have to be taught by imitation with the *sol-fa* syllables, and may be used occasionally once the melody is established. Special attention should be paid to the raised five (D♯, *si*) in the alto part. The singing should bring out the descriptive feeling of the words. Give it a homely and intimate atmosphere.

"A Song of Freedom": *Form analysis:* (*See* p. 38.) A (a_1 a_1′) A′ (a_1 a_1″) B B′ C (c_1 c_2) C′(c_1 c_2′) A (a_1 a_1′) A′ (a_1 a_1″).

Study this song carefully before presenting it in class. The tones sung with "we," "sons," "peace," and the first syllable of "justice" need careful attention. Sing with six pulses to the measure. The four passages just referred to may be sung more slowly at first, until the rhythm is established. The singing should be rather deliberate, the tones sung with precision, to express firmness and vigor.

At first glance this song appears to have a great many wide intervals. When sung, these tones are felt to be suggested by tones already sung, either similar or one or two degrees lower or higher. The actual singing of the song will illustrate this principle of feeling guidance.

Point out to the class that the song is divided into four sections, each equivalent to a stanza. These end respectively with the following words—"strong," "endure," "trust" and "go." Study each section as a unit, observing the repetitions in each. The last, with the exception of the first note, is exactly like the first. Have the class use the *sol-fa* syllables to test the accuracy of their sight reading. The chromatic passage in the third and fourth lines is *sol-fi-sol*.

FIFTH YEAR—TWENTIETH WEEK

Summary of Work

New songs: "Consolation," p. 93; "Those Evening Bells," p. 94; "The Bells," p. 95; "December," p. 96.

Technical study: The *triplet.*

Review: One song in the same mood as each of the four songs studied.

Method of song study: Sight reading. See *Memorization*, p. 138. Note special directions with individual songs.

Objective: Gaining facility in sight reading.

"Consolation": *Form analysis:* $A(a_1\ a_2\ a_3\ a_4)\ B(b_1\ b_2\ b_3)\ A(a_1\ a_2\ a_3\ a_4)$. (*See* p. 38.)

Sing with the *sol-fa* syllables. If there is any difficulty in singing at sight, take up one phrase at a time and let the class become familiar with it. At the beginning of the third phrase *A* natural (*fi*) may be established by singing the *la* before it, *sol*, and *fi* a half tone lower; then leaving out the *sol* and singing *la-fi*. This process of learning the raised fourth is an imitative one. It is simply the imitation of a pattern which is set by singing a short scale progression. The rhythmic problems,—the triplets and the groups of two eighth notes and a quarter note sung to "long," "pain," and "long,"—should also be studied one at a time.

Call attention to the name of the composer of this song. Have the class find other songs by him in their books or mention any that they know of. Ask them what mood they think the melody expresses, and why these words were chosen for it.

"Those Evening Bells": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_1)\ A(a_1\ a_2)$. (*See* p. 38.)

Sing words and music at sight, slowly, and with a feeling of contemplation.

"The Bells": *Form analysis:* $A(a_1\ a_2)\ A'(a_1\ a_2')$. (*See* p. 38.)

Sing words and music at sight, using the words as the key to the expression of each stanza.

"December": *Form analysis:* AB C $(c_1\ c_1')$ D. (*See* p. 38.)

This is a picturesque and typical Russian folk song. Sing with the *sol-fa* syllables. A perfectly even rhythm should be maintained throughout. The tones sung with "snow-flakes fall" should be called *la-di-re*. If there is any difficulty in getting the *di*, sing *la-re*, *re-di*, then *la-di-re* slowly, getting the effect of the *di* coming just before the *re*. Sing until it is perfectly established. The first three tones of the second line on p. 97 are *la-si-sol*. To get its complete atmosphere, this song should be sung with its accompaniment. The verse exactly fits the mood of loneliness and solitude. Sing in review "Wolves," *Third Book of Songs*, p. 84.

FIFTH YEAR—TWENTY-FIRST WEEK

Summary of Work

Spend this week on special tests of the memory work done in the past ten weeks. Use all the devices suggested in earlier lessons (see pp. 59 and 138). An effective method is to place a form outline (see p. 39) on the blackboard and have the class sing a song which fits it. Discussion of the choices made should provide good training both in understanding of form and in musical appreciation.

Individual memory tests should be made during this week, for every child in the class. (See p. 138.)

Special attention should be paid to the songs listed on p. 138 for memorization.

The following, to be taught during the remainder of the term, should be added to the list: "Minuet," p. 98, and "By Murmuring Brook," p. 136, *Third Book of Songs*.

FIFTH YEAR—TWENTY-SECOND WEEK

Summary of Work

New songs: "Minuet," p. 98; "The Gnome," p. 100; "The Storm," p. 101; "The Horse-back Ride," p. 102.

Technical study: Intensive study of problems within the songs.

From this point on, the study of relative time lengths and of intervals will receive special attention. It should be kept in mind that this is the *adjustment year* of the children's musical training. Throughout this year there has been an accustoming of the class to what is in effect a new mode of expression—i. e., the use of the notation with the freedom and spontaneity which was formerly associated with processes largely or wholly ear imitation. Consequently it is very necessary that most thorough training be given in the relations of time and pitch, considered as special problems. The teacher should glance ahead through the songs for the following weeks and observe the tone relations presented. These include every variety of time problems thus far covered, the different intervals, chromatic and modulatory tones, a variety of minor effects, and two-part work in both major and minor with chromatic effects in both upper and lower parts. These songs are to be made the basis of an intense study of technical problems during the remainder of the year. The studies on pp. 227-241, which illustrate problems from the songs, should be selected by the teacher and used wherever the reënforcement which they give seems desirable.

Review: Songs containing similar technical problems to those in the songs studied.

This should be made the governing principle in the choice of songs for review from this point on. They should be selected by the class and the teacher working together. A song containing intervals of a particular type should have for review with it, one containing similar intervals; chromatic tones, modulatory tones, and time problems of all kinds should have similar reënforcement in review.

Method of song study: Sight reading, with special concentration on the particular problem of each song. This method will apply to the songs taught during the remainder of the year.

Objective: The work of this week and those following should have one aim in view. The teacher should explain this aim to the class and should keep it in the foreground of her own plans, as a means of unifying and motivating all lessons. This aim is to prepare the class for the fuller appreciation of music and the greater enjoyment of it which should characterize their next year's work. This appreciation and enjoyment are made possible by the greater freedom and independence gained as a result of their mastery of the sight-reading processes and their understanding of problems presented in reading new songs.

When the *Fourth Book of Songs* is begun, in the Sixth Year, the class will be confronted with material of greater maturity and consequently greater artistic interest. This material will embody the same problems which the class are now mastering but in entirely different settings and relationships, and will call for and develop sight-reading capacity of a still more mature type. The degree of enjoyment and appreciation which they will bring to these songs will depend largely on the thoroughness with which the work outlined for the remaining weeks of this year is accomplished.

The songs through which this work is to be done are themselves musically interesting and beautiful. It will be found a simple matter to keep the appreciation and interest of the class

at the same level as in previous work without the least sacrifice of the main objective. In fact, by skillful presentation and due emphasis on both the cultural and technical aspects of each song, the two types of interest can be made to reënforce each other.

"Minuet": *Form analysis:* AB (b_1 b_2) CD (d_1 d_2) CD′ (d_1 d_2′). (*See* p. 38.)

Throughout this song one phrase is the invitation and the following phrase the dance. The dance should be sung the least bit faster than the invitation, and should be dainty and light in tone. Keep the eighth notes up to time. The wide intervals should be carefully practiced with many repetitions. The effect of the entire song should be gay and brilliant. The minuet was a court dance, stately and formal; here the urbane and glittering French courtiers are playing at country life, dancing with Zephyr (the West Wind), and Flora (the goddess of flowers). Try to bring out the note of brilliant and colorful make-believe.

"The Gnome": *Form analysis:* A (a_1 a_2) B. (*See* p. 38.)

Sing with the *sol-fa* syllables. This song is in the minor mode. To get the raised *sol* in the first line sing *do-ti-la-si*; to get the same note in the last line, recall it as already sung. The song should be sung slowly. The words give the mood, with its folk-tale atmosphere and touch of mystery.

"The Storm": *Form analysis:* A (a_1 a_2) A (a_1 a_2′). (*See* p. 38.)

Sing the melody with the *sol-fa* syllables. Have the class commit it to memory and then add the second part. The raised *sol* may be compared with the same tone in "The Gnome." The raised *re* in the alto is sung *mi-ri-ri-mi*. Sing the alto separately at first. The mood of this song is in strong contrast with "The Gnome," although both are minor. The effect here is not sad or depressing but stormy—the words "leaping," "howling," "groaning," give the feeling intended. Sing "The Gnome," "The Storm," and "Wolves," *Third Book of Songs*, p. 84.

"The Horseback Ride": *Form analysis:* A (a_1 a_2) A (a_1 a_2) B (b_1 b_1) C (c_1 c_2). (*See* p. 38.)

Try to sing at sight with the words; if the class cannot do it, let them use the syllables. Count two to the measure, and sing to give the effect of the words "galloping swift away."

FIFTH YEAR—TWENTY-THIRD WEEK

Summary of Work

New songs: "Sailor's Song," p. 103; "King Winter," p. 104; "True Facts," p. 105; "Spring," p. 106.

Technical study: See p. 149.

Review: See p. 149.

Method of song study: See p. 149.

Objective: See p. 149.

"Sailor's Song": *Form analysis:* A (a_1 a_2) A′ (a_1 a_2′) B (b_1 b_1) A′ (a_1 a_2′). (*See* p. 38.)

Sing at sight with the words. The repetitions will help in the singing; have the class observe them before they begin to sing. Give the song the effect of action and bring out each word with emphasis. The roll of the sea and the concerted heave and pull of the sailors at the ropes should be felt.

"King Winter": *Form analysis:* AA′ BCDCD. (*See* p. 38.)

Let the class try to sing this song in both parts with the *sol-fa* syllables. Have them sing the first motive several times, to fix the chromatic progression of three tones; a similar chromatic passage occurs twice again in the song, though in higher pitch. The passage in the first motive is sung *mi-me-re*, those in the fourth and sixth *sol-fi-fa*. While this may be sung as a unison song if desired, it is more effective as a two-part song. Bring out in the singing the blustering gayety of the words.

"True Facts": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2)\ B'(b_1'\ b_2')\ B(b_1\ b_2)$. (*See* p. 38.)

Sing one part only at first. The chromatic tones are familiar, and should be compared with the chromatics in "King Winter." When the lower part is added sing *mi-fi-re* for the *G*♯ in the fourth line and *mi-ri-mi* for the *E*♯. If the class has trouble getting the *fi*, have them sing *mi-fa-fi*, then *mi-fi*. (See "Consolation," p. 148.) Sing with exaggerated seriousness, to give a farcical effect.

"Spring": *Form analysis:* $A(a_1\ a_2\ a_3)\ B(b_1\ b_1)\ C(c_1\ c_2)$. (*See* p. 38.)

The single chromatic tone should be familiar. Let the class try to sing both parts without preparation, using the *sol-fa* syllables. Have them go as far as they can, then return to the beginning and attempt to finish without a break, going back to the beginning as often as is necessary. The words set the mood of Springtime gayety.

FIFTH YEAR—TWENTY-FOURTH WEEK

SUMMARY OF WORK

New songs: "Great God of Nations," p. 107; "Seekers of Happiness," p. 108; "Evening Song," p. 108; "The Humming Bird," p. 109.

Technical study: See p. 149.

Review: See p. 149.

Method of song study: See p. 149.

Objective: See p. 149.

"Great God of Nations": *Form analysis:* $A(a_1\ a_2),\ B(b_1\ b_2)$. (*See* p. 38.)

The melody contains a chromatic tone in three different progressions: *mi-ri-mi; sol-fi-fa;* and *la-fi-sol*. There are two in the alto, *sol-fi-do* and *re-ri-mi*. Sing the melody first. The *sol-fa* syllables may be written on the blackboard, the class using them as needed. Later let the whole class sing the alto, using the syllables from the blackboard in the same manner. Some classes may be able to sing both parts from the beginning. The feeling is one of serious and reverent patriotism. Sing with "Slumber Song," *Third Book of Songs*, p. 75.

"Seekers of Happiness": *Form analysis:* $A(a_1\ a_2)\ A(a_1\ a_2)\ B(b_1\ b_1')\ C(c_1\ c_2)$. (*See* p. 38.)

Sing at sight with both parts, not using the syllables. The class should get the lower part by their feeling for the interval of the third. Sing *allegretto*, as marked, lightly and cheerfully, following the suggestion of the text. Try to make the song sound familiar from the very beginning.

"Evening Song": *Form analysis and outline:* See p. 47.

See p. 47. Sing at sight, both parts together.

"The Humming Bird": *Form analysis and outline:* See p. 73.

See p. 73. Let the class sing this familiar melody quietly, giving it somewhat the effect of a lullaby. The teacher and some of the more musical pupils may hum the lower parts, or pupils from a higher grade may visit and help. A few very musical classes may be able to sing all three parts for themselves. The humming accompaniment greatly adds to the lullaby effect suggested. Sing "Hush Thee, My Little One," *Third Book of Songs*," p. 46.

FIFTH YEAR—TWENTY-FIFTH WEEK

SUMMARY OF WORK

New songs: "Birds in the Rain," p. 110; "Come, Thou Almighty King," p. 112; "Song of the Exile," p. 113; "Hallowe'en," p. 114.

Technical study: See p. 149.

Review: See p. 149.

Method of song study: See p. 149.

Objective: See p. 149.

"Birds in the Rain": *Form analysis:* $\underline{A(a_1\ a_2)}\ A'(a_1'\ a_2')\ \underline{B(b_1\ b_1)}\ \underline{C(c_1\ c_2)}$. (*See* p. 38.)

This is a program song. The raised fourth on the second line, page 111, is sung *sol-fi*. Sing in the mood of the words, with a feeling of intimacy and protectiveness.

"Come, Thou Almighty King": *Form analysis, outline*, etc.: See p. 97.

"Song of the Exile": *Form analysis:* $\underline{AA}\ \underline{BA}$. (*See* p. 38.)

Do not call the attention of the class to the twice-repeated first tone group until they have sung the melody at sight. Have the class practice blending the groups of two eighth notes and a quarter note sung to "friends," "weep," "sad," and "barred," using either the words in the text or the syllables "la" or "loo." Sing slowly, bringing out the mood of the words, which is one of grief, loneliness, and longing for home. Sing *Third Book of Songs*, p. 91.

"Hallowe'en": *Form analysis:* $\underline{A(a_1\ a_1'\ a_2)}\ A(a\ a_1'\ a_2)\ \underline{B(b_1\ b_1)}\ \underline{C(c_1\ c_1\ c_2)}$. (*See* p. 38.)

This song is in the key of *A* minor. Have the class find and sing the repeated tone groups before singing the song at sight. Sing each tone group with *sol-fa* syllables, its repetition with "la" or "loo." Then, at once, sing the melody with the words. The picture indicated by the words is one of eerie creatures moving swiftly. The singing should bring out the mood of mystery. Sing "Wolves," *Third Book of Songs*, p. 84. Compare intervals.

FIFTH YEAR—TWENTY-SIXTH WEEK

SUMMARY OF WORK

New songs: "March, March, March," p. 116; "Reflections," p. 117; "Cradle Song," p. 118; "Through the Greenwood," p. 120.

Technical study: See p. 149.

Review: See p. 149.

Method of song study: See p. 149.

Objective: See p. 149.

"March, March, March": *Form analysis:* ABC. Form is very irregular, motive and phrases are not strongly marked. (*See* p. 38.)

If possible have the piano accompaniment for the first singing. It is most helpful to hear the harmonies, in order to establish the tonality, which is minor throughout. In singing bring out the words with crisp, strong intonation, and keep the movement firm. Do not slow up on the sixteenth notes in the last motive. At the first singing it may be well to use the *sol-fa* syllables. The general effect to be produced is the "bing-bang" one, suggested by the verse. Bring in the "Bing-bang" and "Three cheers" with exclamatory, almost explosive, effect. Explain to the class the use of the accent marks. This song is in the key of *G* minor.

"Reflections": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2)$. (*See* p. 38.)

Note that the melody of this song is in the lower part and not in the upper, as is usually the case. The whole class should learn the melody first. Then they should be divided into two sections, each singing each part alternately. (*See* p. 134.)

Have the class sing to bring out the pictorial effect. The mood is one of extreme peace. Sing softly, two beats to the measure, very *legato*. The upper part must be kept subdued lest it blur the melody. Put only two or three of the best sopranos on it.

"Cradle Song": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2)\ A(a_1\ a_2)\ B(b_1\ b_2)$ CD CD. (*See* p. 38.)

1. *Preparatory study.* Teach studies 55 and 57, p. 234.
2. *Song study.* Teach the first phrase, to the hold, by imitation.

This is a program song in *F* minor. Sing the first phrase with the *sol-fa* syllables; the next, which is an exact repetition, with "loo"; the next with the *sol-fa* syllables, and the last with the words. If possible have the class hear the accompaniment. The words adequately suggest the variations in expression. Sing "Minuet," *Third Book of Songs*, p. 98.

"Through the Greenwood": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2)\ C(c_1c_2)\ D(d_1\ d_2)$. (*See* p. 38.)

Sing with *sol-fa* syllables. The chromatic tones are all familiar. If possible have the class hear the accompaniment. The singing should have the robust, ringing quality suggested by the words. Sing "Great God of Nations," *Third Book of Songs*, p. 107.

FIFTH YEAR—TWENTY-SEVENTH WEEK

Summary of Work

New songs: "The Evergreen," p. 121; "Lincoln," p. 122; "I See the Rainbow in the Sky," p. 123; "The Campbells are Comin'," p. 124.

Technical study: See p. 149.

Review: See p. 149.

Method of song study: *See* p. 149.

Objective: See p. 149.

"The Evergreen": *Form analysis and outline:* See p. 104.

See p. 104. Sing both parts at sight with the words. Note repetition of first phrase.

"Lincoln": *Form analysis:* A(a_1 a_2) B(b_1 b_2) C(c_1 c_2) C(c_1 c_2) A′(a_1′ a_2), B(b_1 b_2). (*See* p. 38.)

Technical study. Have the class stop at the end of the fourth staff. Tell them to call the next note *do* instead of *sol*, and to call *C*♯, in the next staff, *ti*. When they have finished the page, stop them and tell them to call the next note *sol* once more. Give them the pitch of *D* and have them sing to the end.

Then explain that the *C*♯ in the sixth staff really changes that section of the song to the key of *D*. Explain that when the key of a song is changed by a chromatic tone, it is called *modulation*, which means changing from one key to another. Show them that in the first and last sections *C* is never sharped, while in the second section it always is, as a sharp or flat always affects every note on that line or space, *in the measure in which the sharp or flat appears*. Write the second section on the board with *C*♯ in the signature, and explain that we have key signatures so that we shall not have to sprinkle the sharps and flats all over the staff. When a song starts in one key, however, and then changes to another, it is easier to put the sharps in on the staff than to change the signature, especially if there are only a few of them, as in this song.

"I See the Rainbow in the Sky": *Form analysis:* A(a_1 a_2) B(b_1 b_2). (*See* p. 38.)

Sing with the words. Be sure to sing accurately the *sol-ti* at the end of the first line, and to bring out the syncopation in the last line. The words give the mood of meditation.

"The Campbells Are Comin'": *Form analysis:* A(a_1 a_1′)B A(a_1 a_1′)B C(c_1 c_1′)D. (*See* p. 38.)

Explain to the class that this is an old marching song of the Scotch Highlanders. Show them pictures of Scottish pipers in plaids and kilts, and tell them a little about the wars between England and Scotland. Be sure that the children pronounce "Campbells" *camels*. This song should be sung with much spirit. The rhythm should be marked, almost *staccato*. The second syllable of "Oho" should have an abrupt effect.

FIFTH YEAR—TWENTY-EIGHTH WEEK

SUMMARY OF WORK

New songs: "Decoration Day," p. 126; "The Christmas Tree," p. 127; "Ships," p. 126; 'Columbia," p. 129.

Technical study: See p. 149.

Review: See p. 149.

Method of song study: See p. 149.

Objective: See p. 149.

"Decoration Day": *Form analysis:* AB C (c_1 c_1′)D. (*See* p. 38.)

Be sure to establish the tones firmly before singing with the words in correct tempo. Count

three to the measure. This song makes an excellent test of ability to place tones in the wider intervals. Sing slowly, with reverent dignity, and not too loudly.

"The Christmas Tree": *Form analysis:* A(a_1 a_2) B(b_1 b_2). (*See* p. 38.)

After the first motive is established the rest of the song will flow along easily. The chromatic tones are all approached and followed by the half step, as in the first *mi-ri-mi*. Sing in the spirit of the verses, adapting the expression to the slight changes in mood. The time-length values need not be too sharply observed.

"Ships": *Form analysis and outline:* (*See* p. 71.)

"Columbia": *Form analysis and outline:* (*See* p. 91.)

FIFTH YEAR—TWENTY-NINTH WEEK

Summary of Work

New songs: "Christmas Song," p. 130; "The Shepherd's Song," p. 132; "Softly, Now, the Light of Day," p. 133; "Slumber Song," p. 134.

Technical study: See p. 149.

Review: See p. 149.

Method of song study: See p. 149.

Objective: See p. 149.

"Christmas Song": *Form analysis:* A (a_1 a_2) A′ (a_1 a_3) B (b_1 b_2) A′ (a_1 a_3). (*See* p. 38.)

This is a program song. Sing it slowly, with very careful observance of time values. Practice *mi-fi-sol* in first line on page 131, to gain sureness. Use the accompaniment if possible. Follow the expression marks very carefully, and use the suggestion of the text to get the mood.

"The Shepherd's Song": *Form analysis:* (*See* p. 38.) A (a_1 a_1') A (a_1 a_1') B (b_1 b_2) A (a_1 a_1').

Sing with both parts at sight. Note the many repetitions. Use the suggestion of the words to give variety of mood and feeling and relieve any effect of monotony that might result from the inexpressive singing of the repeated motives. The general effect should be of clarity and simplicity; work for rather soft, clear, ringing tones, and a mood at once serious and serene.

"Softly, Now, the Light of Day": *Form analysis:* A (a_1 a_2) A′ (a_1 a_2') B (b_1 b_1') A″ (a_1 a_2''). (*See* p. 38.)

Sing with both parts at sight. If this seems difficult, memorize the first phrase and then proceed. Sing with great smoothness, quietly and reverently.

"Slumber Song": *Form analysis:* A (a_1 a_2) A′ (a_1' a_2') B (b_1 b_2) A (a_1 a_2). (*See* p. 38.)

This is an optional three-part song. The third part, introduced here for the first time, should be taught in the same way as two-part song. (See p. 114.) Sing to give an effect of simplicity, grace, and tenderness.

FIFTH YEAR—THIRTIETH WEEK

SUMMARY OF WORK

New songs: "Now the Moon Is Shining," p. 135; "By Murmuring Brook," p. 136; "The Hike," p. 138.

Technical study: See p. 149.

Review: See p. 149.

Method of song study: See p. 149.

Objective: *See* p. 149.

"Now the Moon Is Shining": *Form analysis:* (*See* p. 38.) A(a_1 a_2) A(a_1 a_2) B(b_1 b_2)A(a_1 a_2).

The third part in "Now the Moon Is Shining" is optional. The words should be adapted to fit the notes in the third staff. This is one of the most familiar of all French folk songs and is similar in spirit to the song on the opposite page. If the third part is used it should be sung very softly, especially in the second and fourth measures of the third staff.

"By Murmuring Brook": *Form analysis:* A (a_1 a_2) B (b_1 b_2). (*See* p. 38.)

The phrase on each page may be repeated, words and music, for each stanza, the second time more softly. For good expression, follow the suggestion of the words; smoothness and graceful merriment, and an atmosphere of romance and mystery. Call the attention of the class to the name of the composer, and have them find other songs written by him.

"The Hike": *Form analysis:* A (a_1 a_1' a_1'') B (b_1 b_1' a_1'''). (*See* p. 38.)

Sing with two pulses to the measure. Give the effect of energetic, steady, swinging motion in a lively mood.

The remaining songs of the book (hymns, Christmas songs, and community songs), need no particular programing and will doubtless have already been used for assembly purposes and for special occasions.

SIXTH YEAR

Materials: Foresman *Fourth Book of Songs* and *Manual.*

Place of the Sixth Year in school music. The Sixth Year should be considered by the teacher as the beginning of the last cycle of school music. It looks forward to the junior high school rather than backward to the primary grades. Three well-defined stages of progress have led up to work of this year, and to understand the type of work which is now to be done it is necessary to review what has already been accomplished.

According to the program outlined in this *Manual* the earliest years of school music were spent in *forming the singing habit* (see p. 34), in teaching the children to respond more completely and definitely to the feeling stimulus of music. The learning process was entirely imitative. The second stage was the *bridging-over period* (see p. 34), between imitation and sight reading, during which the children became accustomed to using the notation while their singing retained the expressive quality of imitative practice. The third stage was the *period of adjustment* (see p. 35), during which technical knowledge was used imitatively in the development of sight-reading capacity. In the fourth stage, now beginning, the sight-reading process is considered as established, since all the technical facts and relationships and their nomenclature have been learned, practiced, and applied during the preceding periods.

Method of song study. Song study at this stage is approached more definitely from the side of musical appreciation than heretofore, although the appreciation element has been emphasized, even in the earliest grades. The method now recommended is as follows:

1. Have the class read the verse of the song in order to prepare for and strengthen their feeling for its mood.

2. Discuss with the class the descriptive note on the song, given in the Week-by-Week Outline. If the song is by a named composer, discuss his life, his style, other compositions by the same composer, and other matters of related interest. Do not make this work too lengthy or detailed and be sure that the song itself remains the center of interest. If the song is a folk song, bring out any national characteristics which may be evident and have the class mention other folk-songs of the same nationality. This discrimination of national

characteristics should be kept, as far as possible, on a feeling basis. Let the class recognize the difference in total effect of such strongly marked groups as the English, German, French, Russian, Italian, and Hungarian tunes. Tell them that this difference in effect is caused by differences in structure and let them discover, if they can, such outstanding peculiarities as the Hungarian syncopation, the uncertain-sounding Slavic endings, the Russian minors, the close intervals and frequent repetitions which produce the peculiar French effect.

3. Have the class look at the form structure of the song, observing structural details and relationships. Use the form outline (see p. 39) if desired.

4. Have the class read the song at sight. The anticipatory appreciation which has been aroused by the previous discussion should make this reading a genuinely interpretative process. Facility in the use of the technical relations is, of course, essential and will be found to be increased by this type of practice.

Later, after some practice in work of this sort, each song may be read at sight, on the stimulus of its own musical interest, with no preliminary discussion. The discussion may then come after the singing, as a reënforcement of the interest and appreciation created by the song itself.

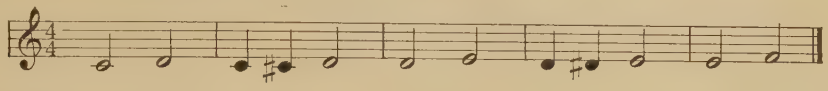
As stated above, all songs should be read at sight. The different methods used in the Fifth Year may be retained (see p. 120), but emphasis should be put on independent initiative. Training in sight reading should reach its climax in this year by reason of the children's greater maturity, their background of technical knowledge, and the stimulus of conscious appreciation.

Outline of Technical Study

In the technical study of the notation, the work of the year should include a review of all the melodic and rhythmic effects previously studied. In addition there should be presented a thorough analysis of scale and chord structure, major and minor, including key signatures. Practice should be given in finding the key note from the signature. The chords studied will be the tonic, dominant, and subdominant, in both harmonic and melodic form.

Teaching scale structure and rules for finding the key. Much of this work has already been done incidentally. A complete teaching plan is now presented covering the subject in a formal and systematic way. It is possible that some teachers will already have used this outline (see p. 126); if so, it may now be given in review. For convenience work enough for about ten weeks is here grouped together. It should be used during the first half of the year and referred to as often as necessary.

Scale structure. 1. Place on the blackboard the following study and require the class to sing it with the *sol-fa* syllables:



2. Point out that there is a tone between *do* and *re*, and one between *re* and *mi*, but none between *mi* and *fa*. Explain that since this is so, the interval *do-re* is called a *whole step*, and *mi-fa* a *half step*. Place on the board diagram A, below.

3. Place on the board the following:

Point out that there is a tone between *sol* and *la*, and one between *la* and *ti*, but none between *ti* and *do*. Place on the board, beside the other illustrations, diagram B, below:

4. Explain that A and B are called *tetrachords* because, without the intermediate tones, each has four tones.

5. Place B on A, so as to show a continuous column, as in C, below:

A

4	*fa*		
		½	
3	*mi*		
#	—*ri*	1	
2	*re*		
#	—*di*	1	
1	*do*		

B

8	*do*		
		½	
7	*ti*		
#	—*li*	1	
6	*la*		
#	—*si*	1	
5	*sol*		

C

	8	*do*		*C*
			½	
Tetrachord B	7	*ti*		*B*
			1	
	6	*la*		*A*
			1	
	5	*sol*		*G*
	4	*fa*		*F*
			½	
Tetrachord A	3	*mi*		*E*
			1	
	2	*re*		*D*
			1	
	1	*do*		*C*

Then ask the class whether the skip *fa-sol* is a whole step or a half step. If they answer "A whole step," ask them why. The correct answer is, of course, that there is a tone, *fi*, between *fa* and *sol*.

6. Point to each syllable and have the class sing the ascending scale, making a distinct pause after *fa*.

7. Point out that the scale is made up of two tetrachords: *do-re-mi-fa* and *sol-la-ti-do*, each exactly like the other, with a whole tone connecting them. To make it clear that these tetrachords are exactly alike, have the class sing tetrachord B first with the syllables *sol-la-ti-do*, then with *loo*, and then with *do-re-mi-fa*. Proceed similarly with tetrachord A, until the identity of the two tetrachords, except for pitch, is established.

8. Place on the board the following:

C	8	*do*		*C*
B	7	*ti*		*B*
A♯	♯	*li* *te*	♭	*B*♭
A	6	*la*		*A*
G♯	♯	*si* *le*	♭	*A*♭
G	5	*sol*		*G*
F♯	♯	*fi* *se*	♭	*G*♭
F	4	*fa*		*F*
E	3	*mi*		*E*
D♯	♯	*ri* *me*	♭	*E*♭
D	2	*re*		*D*
C♯	♯	*di* *ra*	♭	*D*♭
C	1	*do*		*C*

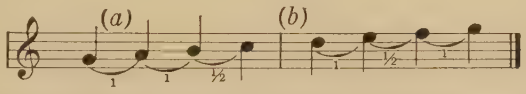
Tell the class that this is called the *chromatic scale*, ascending and descending Point to each syllable, and have them sing it.

9. Place on the board the following:

Have the class sing these scales, ascending and descending, but explain that flat five is never used in notation, sharp four always taking its place.

The chromatic scale in each of the fifteen keys is given on pp. 240–241. These need not be taught to the class as they will seldom, if ever, be used.

Construction of new keys. (*a*) *Sharp keys.* 1. Place on the board the upper tetrachord of the key of *C*, as in (*a*) below:



Add the second tetrachord (*b*), and point out that between *E* and *F* there is only one half step, and between *F* and *G* one whole step, so that the order of intervals is one whole step, one half step, and one whole step, instead of two whole steps and one half step, as it should be. Ask if any member of the class can tell how to make the order come right. If no one can, place on the board a sharp before *F* and point out that now the tetrachord is in its proper order.

2. Erase the sharp before *F* and place it immediately after the clef, and explain that the sharp when placed after the clef means that every time a note is placed on the fifth line, *F*, it is sharped. Explain that we now have a new key called the *key of G* because 1, or *do*, is on *G*.

3. Place on the board the upper tetrachord of the key of *G*, as in (*a*) below. Explain that it is just the same in this position as it would be an octave higher, because *DEFG* is the same, wherever it is placed on the staff:

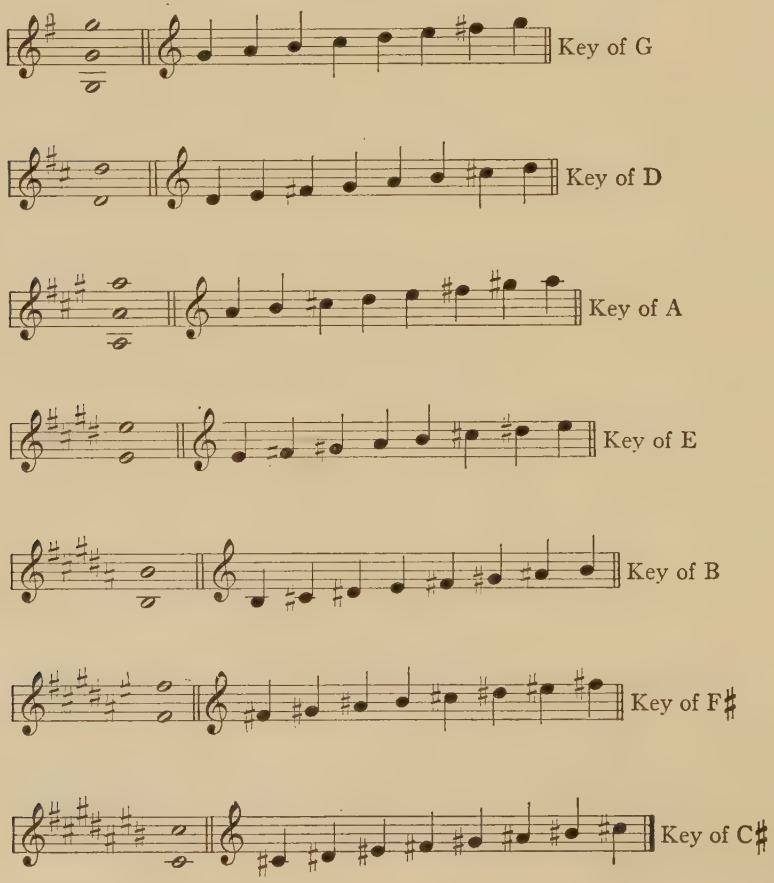
Then place the second tetrachord above the first, as in (*b*). Proceed as before. This time someone will see at once how to make the second tetrachord come right. Place the sharp before *C*, show that the order of intervals is right, then erase the sharp and place it in the signature.

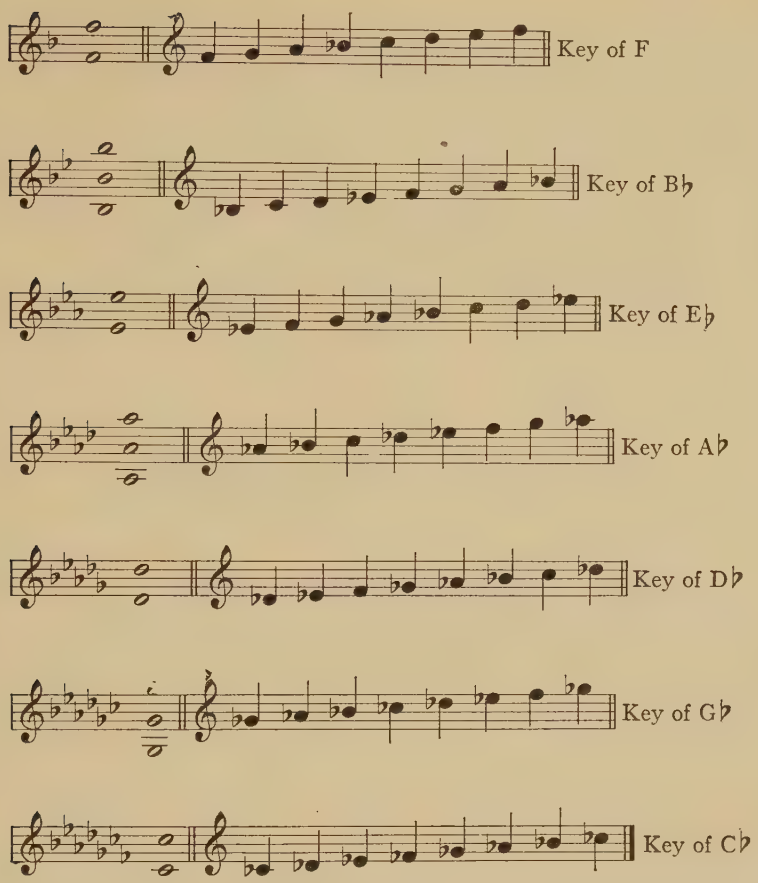
4. Proceed in the same way to build the other sharp keys till finally there are seven sharps in the signature. Explain that the signatures of five, six, and seven sharps are seldom used.

Call the attention of the class to the fact that to make the new sharp key, seven of the scale had to be sharped in each instance, so that in order to find the key note, or *do*, and the name of the key, we must take the staff degree above the *last sharp* in the signature.

5. Place the first four sharp keys on the board and leave them there for study and reference as long as seems desirable. The less-used keys, both in sharps and flats, are given for the teacher's convenience.

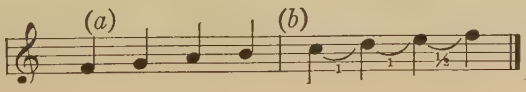
The scale of any key may occasionally be sung ascending and descending. If the upper tones of a scale run too high for the voices in the class, have the children hear the tones mentally, while following the notes.





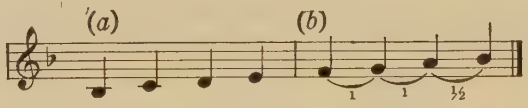
(*b*) *Flat keys.* 1. Proceed to the structure of the flat keys as follows: Point out that in building the sharp keys we take the *second* tetrachord of the scale of *C* as the *first* tetrachord of the new key. In building the flat keys we take the *first* tetrachord of the key of *C* as the *second* tetrachord of the new key.

Place on the board (*b*) in the study below. Require the class to sing this first as *do-re-mi-fa*; then call it *sol-la-ti-do.*



2. Then write (*a*), as above. Ask the class whether *F*-*G* is a whole or a half step, mark "1" below the interval, and similarly with *G*-*A* and *A*-*B*. When it has been discovered that this tetrachord contains three whole steps, and that *B*-*C*, the interval connecting the tetrachords, is a half step instead of the whole step which should intervene, ask the class if anyone can discover a way to correct the difficulty. If no one can, place a flat before *B*, and show that each tetrachord contains the right order of intervals, with a whole step connecting the two tetrachords. Then remove the flat before the *B* and place it in the signature.

3. Then take the first tetrachord of the scale of *F*, (*b*) in the appended study, and make it the second tetrachord of the next key. Write the first tetrachord (*a*) and proceed as before.



4. In similar manner construct the other flat key signatures. Explain that since, in each instance, it was necessary to place a flat before 4 of the scale in constructing the new key, we must take the last flat of the signature as 1 and count down four degrees to find the key note. As a simple and practical way of finding the key note in the flat keys, the class may be taught that the next to the last flat is always the key note. Place on the board the first four flat keys, from the table on p. 163.

Use of studies. In the weekly outlines of work there are in this year fewer references to studies for technical problems than in previous years. Practice in these problems should as a rule be given directly from the songs, the idea of the problem as detached from its musical setting being avoided as much as possible. In some cases, however, the problem must be studied in this detached way. This happens when the musical effect produced by a technical relationship in a particular song is so strikingly different from the effects produced by it in songs already studied that it amounts to a new problem. When this happens, choose a study containing this relationship and practice it as a detached technical problem.

Major and minor-scale and chord studies. These are to be found on pages 231, 232, 233, 234-235. They should be practiced for the sake of contrast in major and minor effects. This contrast has already been observed in songs. The class should now use these studies as purely technical drill.

Reviews. The songs selected for review should be considered as aids to the musical appreciation of the songs with which they are used. Many more of such songs should be used than was possible in the lower grades. In the Outline of each week's work such bases of selection as form, mood, problem relationship, are suggested. These should be kept more or less incidental to the main use as an aid to appreciation.

During the first two weeks after the opening of school, the music period should be spent principally in singing familiar songs. Some of the songs of *Fourth Book of Songs* have occurred in the previous books and are purposely repeated in this. Some of these have different part arrangements, which may be disregarded in this review.

Among these familiar songs, the following are suggested for use at this time: "All through the Night," p. 144; "America the Beautiful," p. 149; "Christmas Hymn," p. 33; "Come, Thou Almighty King," p. 37; "Fairies," p. 126; "Gardens in the Sea," p. 93; "The Humming Bird," p. 65; "Invitations," p. 32; "The Sentinel Fairy," p. 48; "Old Dog Tray," p. 146; "Old Folks at Home," p. 148; "Our Flag," p. 60; "America," p. 153; and "The Star-Spangled Banner," p. 150.

Analysis of song forms. Whether or not a preliminary study is made of the repetitions within the song, a thorough analysis of its form should be made when it is finally learned. The purpose of this is two-fold: (*a*), as an additional aid to the memory recall of the song itself; (*b*), as an apperceptive memory basis, to assist the children in the more rapid perception of the form of an unfamiliar melody. (See pp. 38-39.)

This introduction to structural development in the simple song form is an essential factor in the intelligent appreciation of the larger instrumental forms such as the sonata, suite, and symphony.

Musical appreciation. Under "Method of Song Study" and "Review" reference has been made to the importance to be attached to musical appreciation during this year. Particular attention is called to the value of review in this part of the work. Appreciation of music as a personal attitude—distinct from technical knowledge or general information—should be especially encouraged in connection with songs sung in review.

Biographical information about composers is to be found on pp. 217-226. This should be used rather sparingly and what is used should be, as far as possible, connected into a consistent body of information. Encourage the class to organize what they know on this subject—grouping composers by nationality, period, type of composition.

The study of the national characteristics of folk songs is a fascinating source of interest which can be used, though very carefully, in this year. Brief reference to country and people and reminders of other songs of the same nationality will probably be sufficient at this stage. Whatever of this sort can be introduced spontaneously by the children themselves will have great value in creating interest.

Other aids to appreciation can also be made use of. Musical recitals by local performers, extensive use of records, special programs (see p. 246), and literary selections and pictures relating to individual songs will all have value. In all this work, the general principles outlined in the Introduction under "Musical Appreciation," pp. 28-36, should be kept in mind.

Objective: Appreciation of music is the real objective of this year. The various technical facts and relationships should now be familiar enough to be used subconsciously as aids to expression. In the Fifth Year and part of the Fourth there was, necessarily, a certain amount of conscious mental effort in mastering these, possibly at the expense of expression for the time being. It may still be necessary to continue this type of work, if it appears that the class has not a solid foundation of technical knowledge or in the case of children who come into the grade with imperfect preparation. The effort, however, should be to make appreciation the real stimulus in singing, to emphasize the cultural side of music, and to have the children's technical performance at once fluent and subconscious.

SIXTH YEAR—FIRST WEEK

Summary of Work

New songs: "A Winter Picture," p. 5; "Moonlight on Castle Hill," p. 6; "The Sandman," p. 8; "Thorny Roses," p. 10. (*See* p. 157, "Method of Song Study.")

Technical study: See p. 158.

Review: Familiar songs. (*See* p. 165.)

"A Winter Picture": *Form analysis:* A(a_1 a_1) B(b_1 b_1). (*See* p. 38.)

This song is in the key of *F* minor. Sing it with the *sol-fa* syllables. The first motive is *mi-mi-mi-mi-re-do-do-ti-la*. To bring out definitely the tonality of the minor key, the first motive may be sung very slowly with a long hold on *la*, after which the class may sing *la-ti-do re-mi* as an ascending scale fragment. Then have them sing *mi-do-la*, descending, holding each tone. Then sing the song through with the words, bringing out as much as possible of the full expression of both words and music at the first singing. This is a beautiful tone poem, in which the three-measure motives give a distinct rhythmic effect, peculiarly suited to the mood.

"Moonlight on Castle Hill": *Form analysis:* AB A′B A′C AB. (*See* p. 38.)

This song should be used as test of the class's sight-reading ability. If the G♯ in the first phrase is not clearly brought out, practice later with the syllables *do-di-re*. After the song has been sung, have the class observe the three similar phrases. The accompaniment should

be played in order to bring out the feeling for the harmonies. The simple melody with its sustained tones and its abrupt harmonic changes is reënforced by the effect of space and majesty suggested by the text.

"The Sandman": *Form analysis:* AB CD C′E FGH. (*See* p. 38.)

Melodically this song is in contrast with the preceding, because of its many wide skips. Sing it with the *sol-fa* syllables until the interval tones are fully established. Emphasize the mood of peace and rest, and sing the last motive very slowly.

"Thorny Roses": *Form analysis:* A(a_1 a_2) A′(a_1′ a_3 a_2) A″(a_2′ a_2). (*See* p. 38.)

Technical study. When the children have learned the melody, call their attention to the fact that whenever *A* is found in the third and fourth staves, it has a natural before it. Explain that the same effect would be secured by having only two flats in the signature and that this part of the song is really in the key of B♭. Have them begin with the last measure of the second staff, as follows,

la la la la
mi mi mi mi
do ti ti la sol do do re do ti do re mi do
sol fi fi mi re sol sol la sol fi sol la ti sol
cresc.
rit.
do mi re do ti la si la fa ti do
sol ti la sol fi mi ri mi do fi sol

and sing with the *sol-fa* syllables to the end of the fourth staff in the key of B♭. The syllables are as in the upper line, above.

Then have them sing with the *sol-fa* syllables in the key of E♭. The syllables are as in the lower line, above.

Then let them sing with *loo* and with the words.

Explain that it is a common practice of composers to change the key during a song for the sake of variety, as Schubert does in this song, and that this is called *modulation.* (*See* p. 154.)

This is a program song, demanding special study. No effort should be made to read it at sight according to the ordinary process of sight reading. It should be studied phrase by phrase. Bring out the full expression by continuous practice.

SIXTH YEAR—SECOND WEEK

SUMMARY OF WORK

New songs: "The First Robin," p. 12; "The Hunter's Horn," p. 13; "The Rainbow," p. 14; "Spring is Near," p. 14. (*See* p. 157, "Method of Song Study.")

Review: Songs of previous week and familiar songs. (*See* p. 165.)

Technical study: See p. 158.

"The First Robin": *Form analysis:* A(a_1 a_2) B(b_1 b_2) A(a_1 a_2) B′(b_1 b_2′). (*See* p. 38.)

This is a good test of sight reading without the *sol-fa* syllables. Sing the entire song as a unison song, and after it is thoroughly familiar add the second part. It should be sung very lightly, giving the effect of the timid fluttering of the early robin.

"The Hunter's Horn": *Form analysis:* A(a_1 a_1′)B. (*See* p. 38.)

Sing at sight, in two parts, with the words. Give a far-away effect, singing softly and very smoothly, but keeping the tone clear and resonant, to bring out the effect of the echoing horn.

"The Rainbow": *Form analysis:* A(a_1 a_2) B(b_1 b_2 b_2). (*See* p. 38.)

Preparatory study. Practice the chord study for D major, 28(*b*), p. 231.

See p. 134. Sing the melody alone several times and then add the lower part.

"Spring is Near": *Form analysis:* A(a_1 a_1′) B(b_1 b_2) C(c_1 c_2)D C(c_1 c_2)D. (*See* p. 38.)

The pupils should be able to sing the melody of this song at sight. The teacher may prefer to sing it as a two-part song, studying it with both parts together, a phrase at a time. The first two lines may be sung softly, as an invitation; the remainder as a dance reply, with the time faster and more *staccato*. Emphasize the merry mood.

SIXTH YEAR—THIRD WEEK

SUMMARY OF WORK

New songs: "The Postilion," p. 16; "Come, Fairies, Trip It on the Grass," p. 18; "Hunting Song," p. 19; "The Forty-second Psalm," p. 20. (*See* p. 157, "Method of Song Study.")

Beginning with this week, teach the class the meaning of the Italian signs and terms for tempo and dynamics. These will be found in the Glossary, *Fourth Book of Songs*, p. 154.

Technical study: See p. 158.

Review: Songs of two previous weeks. (See p. 165.)

"The Postilion": *Form analysis:* A(a_1 a_2) B(b_1 b_2) B(b_1 b_2). (*See* p. 38.)

Sing with *sol-fa* syllables, until the feeling for the song's unity is thoroughly established. The class must mark the time, or watch the teacher mark it for them, in order to be sure to observe the relative length of the tones. In the first line the three eighth notes following the dotted quarter note should come in immediately after the second pulse of the measure, while in the next measure the eighth note following the quarter note should come in *on* the second pulse of the measure. This contrast between the dotted quarter note with the eighth note following and the quarter note with the eighth note following prevails throughout the song.

The best effect can be obtained by singing the song with uniform tempo throughout. If necessary sing the passages with the raised four using the syllable *fi*. Have the class read the text to find the story it contains. The singing should bring out the sadness of final separation and farewell.

"Come, Fairies, Trip It on the Grass": *Form analysis:* A(a_1 a_2) A′(a_1 a_3) B(b_1 b_1) C(c_1 c_2). (*See* p. 38.)

Sing with the *sol-fa* syllables if necessary. At any rate, sing the chromatic passages with their *sol-fa* names. They are as follows: fourth line, *fi;* seventh line *te* and *si*. Sing the entire song with the merry rollicking effect of the "Ho, ho, ho!" refrain.

"Hunting Song": *Form analysis:* A(a_1 a_2) A(a_1 a_2) B(b_1 b_2) A(a_1 a_2). (*See* p. 38.)

Before beginning to sing, the class should notice the repeated phrases. Sing as a two-part song, either with or without the *sol-fa* syllables, in medium time. Notice that each phrase ends on high *do* or high *re*, thus producing the effect of eager anticipation.

"The Forty-second Psalm": *Form analysis:* AA′ AA′ BB′ CD. (*See* p. 38.)

1. *Preparatory study.* This is the first song in the book arranged in three parts, although the third part is optional. In preparation for three-part singing, chord study 58, p. 235, will be found valuable:

Each study should be sung by itself, as follows: (*a*) Divide the class into three sections A, B, and C. Give section A the pitch of the lowest tone of the chord and require them to sing it while the others are silent.

(*b*) Give the pitch of the middle tone to section B and require them to sing it in the same way.

(*c*) Require section C to sing the upper tone.

(*d*) Have the three sections sing their tones in succession, as the teacher points to each, ceasing to sing as she points to the next section.

(*e*) Let them sing in succession, but let each section hold its tone as the teacher points to the next, continuing to sing until the teacher gives the signal to stop.

(*f*) Change the sections, so that each section sings all three tones of each chord. Use both *sol-fa* syllables and a neutral syllable.

(*g*) Place these chords on the board for eye reënforcement.

Study 59, p. 235, will aid still further in establishing the feeling for harmonic progressions.

2. *Song study.* In teaching any three-part song, teach the whole class each part, and let each of the three sections sing each part at least once with the other two.

Have all the class sing this song as a melody before any attempt is made to sing it in three parts. Remember that a song can be recalled only through its melody. The voices pitched

naturally lower will recall the melody and sing it in a lower key; they will seldom tend to recall a part. Consequently, everyone in the class should always be familiar with the melody. The words suggest the singing mood of religious earnestness and hope.

SIXTH YEAR—FOURTH WEEK

Summary of Work

New songs: "Venice," p. 22, "Let Us Go A-Maying," p. 23; "Hey, Hey, Men of Lignières," p. 24; "Where Birds Are Singing," p. 25. (*See* p. 157, "Method of Song Study,")

Technical study: During this week let the class begin the review of chromatic tones from the studies, on p. 235, which the teacher should put on the board and require the class to sing with the *sol-fa* syllables and *loo*. This work should not be done all at once, but should be spread over the next ten weeks.

Review: Have the class sing the songs of the preceding three weeks naming and discussing the mood of each. (*See* p. 165.)

"Venice": *Form analysis:* $\underline{A(a_1\ a_2)\ A'(a_1\ a_2')}\ \underline{A''(a_3\ a_2)\ A'''(a_1'\ a_2')}$. (*See* p. 38.)

Sing the first two motives of the melody until the raised four in the second is perfectly familiar. Then have the whole song, in both parts, read at sight from the beginning. Count two pulses of each stanza.

"Let Us Go A-Maying": *Form analysis:* $\underline{A(a_1\ a_2)\ A(a_1\ a_2)}\ \underline{A'(a_1'\ a_1'')\ A''(a_1'''\ a_3)}$. (*See* p. 38.)

Sing with the *sol-fa* syllables in two parts as a reading test. If necessary, repeat the first two motives several times in order to establish the feeling for the time relations and the tonal tendency. End the song with a jolly fling, cutting the last note off short.

"Hey, Hey, Men of Lignières": *Form analysis:* (*See* p. 38.) $\underline{A(a_1\ a_2)\ A'(a_1\ a_2')\ B(b_1\ b_1)\ A''(a_1'\ a_2)}$.

Sing with the *sol-fa* syllables, carefully observing the rests and the tied notes. The melodic variations in this song are so limited that its proper interpretation depends on bringing out the feeling and atmosphere of the words. Have the class read the text and discover that the singer is a shepherd who has served with the army and has come back after the war to find his village in ruins and the fields laid waste. He is now homeless and the song is his farewell to the folk of his village before he sets out on his wanderings. Sing with distinct enunciation and uniform declamation, bringing out the simplicity of the tonal pattern which reënforces the note of resignation and farewell in the words.

"Where Birds Are Singing": *Form analysis:* $\underline{A(a_1\ a_2)\ A'(a_1\ a_2')}$. (*See* p. 38.)

Have the class read the verse and then sing at sight, slowly and smoothly, six pulses to the measure.

SIXTH YEAR—FIFTH WEEK

Summary of Work

New songs: "The Hikers," p. 26; "The Island of Dreams," p. 28; "The Sea," p. 29; "Wandering with the Sun," p. 30. (*See* p. 157, "Method of Song Study.")

Technical study: See p. 158.

Review: Have part of the class name a mood that they would like to hear and the rest of the class select songs to fit it. Those who have named the mood may discuss the appropriateness of the choice. (*See* p. 165)

"The Hikers": *Form analysis:* $A(a_1\ a_1')\ B(b_1\ b_2)\ A(a_1\ a_1')\ B'(b_1\ b_2')\ CC'.$ (*See* p. 38.)

First sing the melody alone, adding the second part later. All the chromatic tones come in naturally and require no special practice. This is a good tramping song and should be sung with the sense of rhythmic motion, and spontaneous high spirits.

"The Island of Dreams": *Form analysis:* (*See* p. 38.) $A(a_1\ a_2)\ A'(a_1'\ a_2')\ B(b_1\ b_1')\ C(c_1\ c_2).$

Note, and call to the attention of the class, the sequences in this song. Sing the first phrase often enough to establish the feeling for the time relations and the general tonal trend of the song. Then begin at the beginning and sing with both parts throughout. For the study of the chromatic tones see p. 236. Sing softly, but with colorful emphasis. The text suggests the imaginative picture that the singing should create.

"The Sea": *Form analysis:* $A(a_1\ a_2)\ A'(a_1\ a_3).$ (*See* p. 38.)

Sing the alto part first. The lowered third in the second line is called *me*, the progression is *mi-me-re*. The second, third and fourth tones in the next lines are *re-di-re*. The chromatic progression in the last line is *re-ri-mi*. This part should be sung often enough to familiarize the class with it thoroughly. Then those who are to take the upper part should read it at sight, along with the singing of the alto. Sing with positive mood throughout, firmly and decisively, with a sense of regular motion.

"Wandering with the Sun": *Form analysis:* (*See* p. 38.) $A(a_1\ a_2)\ A'(a_1\ a_3\ a_4)\ B(b_1\ b_1)\ C(c_1\ c_2)\ D(d_1\ d_2)\ D'(d_1\ d_2').$

Have the class begin by examining this song for chromatic tones, in both parts. All the chromatics are of the *sol-fi-sol* type. Most classes had better sing the melody first, adding the second part later. This is an out-of-doors song, with a pleasant lilt. The expression should follow the suggestion of the words.

SIXTH YEAR—SIXTH WEEK

Summary of Work

New songs: "Invitations," p. 32; "Christmas Hymn," p. 33; "A Song of Tabor," p. 34; "Shadows," p. 35. (*See* p. 157, "Method of Song Study.")

Technical study: See p. 158.

Review: For each new song the teacher should select songs containing similar pitch problems—chromatics, intervals, chord progressions, etc. (*See* p. 165.)

"Invitations": *Form analysis:* A(a_1 a_1')B. (*See* p. 38.)

This song is familiar to children who have used the *Books of Songs* in the lower grades. In this arrangement the melody has been put in the third part. Place on the upper part only those whose voices are naturally high, and see that the *G* above the staff is sung very softly and lightly, without strain on the voices.

The raised five in the second line must be brought out with exact precision and sureness. It may be necessary to sing the syllables *sol-sol-si-si-la* in order to get the chromatic effect. The passages in which several tones are sung against a single tone alternating throughout the song give an unusual and charming effect. See Study 77, p. 237.

"Christmas Hymn":

See p. 81. This song should be sung in three parts, as a test in reading three-part music at sight. As the class becomes more proficient musically, lead them to appreciate more fully the mature beauty and power and true musical value of such simple and austere church music as this hymn.

"A Song of Tabor": *Form analysis:* A(a_1 a_1) B(b_1 b_1' b_2) B'(b_1 b_1' b_2). (*See* p. 38.)

Call the attention of the class to the minor mode in this song and have them sing the study in *G* minor, No. 88, p. 238.

Read at sight with the *sol-fa* syllables; *mi-do-la-do-ti-la*, etc. Note the syncopation in the fifth, seventh, twelfth, and fourteenth measures, eighth note, quarter note, eighth note. The class should recognize the repeated note groups. It may interest the class to know that Tabor in Bohemia is an old city on a hill near a river, with a history full of stirring events. In the later Middle Ages it was strongly fortified and was an important military position. In this song the contrast is made between the peaceful beauty of the vineyards at sunset, with the workmen singing while they rest, and the color and splendor of the historic days they sing about. The singing should catch the plaintive note in this contrast, and should also follow the feeling of the text as it describes alternately the present and the past.

"Shadows": *Form analysis:* A(a_1 a_2)B A(a_1 a_2)C. (*See* p. 38.)

Technical study. After the song has been learned, teach the minor scale, as follows:

(*a*) Place on the board the scale of *E*♭ major (No. 84, p. 237) and have the children sing it several times.

(*b*) Then place on the board the scale progression lying within the octave from *la* to *la*, using only the major intervals of the key of *E*♭ (Study 87, p. 238). This gives a minor effect and is a good preparation for the singing of the harmonic and melodic minor scales. Have the children sing it several times.

(*c*) Have the children sing alternately (*a*) and (*b*) above till the difference in feeling effect is firmly established. Call the attention of the class to the fact that the major scale progression begins on *do* and the minor on *la*.

(*d*) Place a natural before the *B* in the scale so that it appears as in Study 86, p. 238. Teach this by imitation, calling *B* natural *si*. Tell the class that this is called the *harmonic* form of the minor scale.

(*e*) Place on the board Study 85, p. 238. Have the class notice the *natural* before *A*. Tell them that this is the *melodic* form of *C* minor.

(*g*) Call their attention to the fact that five of each scale is sharped. Then show that in "Shadows," five of the scale, or *F*, is sharped each time it occurs, while in "A Song of Tabor" *F* is not used.

Prepare for this song in the same way as for "A Song of Tabor." Sing with the syllables, as follows: *mi-mi-mi-re-mi-la-do-ti-la-si-mi*, etc. Some classes may prefer to sing this song with the words, not using the syllables until after the melody is familiar. The title of the song suggests its general mood and varying expression is indicated for each stanza by the different picture each presents.

SIXTH YEAR—SEVENTH WEEK

Summary of Work

New songs: "Spin, Maiden, Spin," p. 36; "Come, Thou Almighty King," p. 37; "The Woodland Lily," p. 38; "Storm at Sea," p. 39. (*See* p. 157, "Method of Song Study.")

Technical study: Studies 77-79, p. 237. (*See* p. 158.)

Review: Ask the class to select one or two songs of similar mood to sing with each song taught; also songs containing similar problems, especially chromatic tones. Be sure to sing "A Song of Tabor" and "Shadows," pp. 34-35, with "Storm at Sea." (*See* p. 165.)

"Spin, Maiden, Spin": *Form analysis:* A(a_1 a_2) B(b_1 b_1') C(c_1 c_2). (*See* p. 38.)

Review, or teach by imitation, Study 86, p. 238.

Practice each part separately. Call the second and third tones in the melody *fi*, those in the alto *ri*. In the second line call *D♭ te* and the *E* natural in the alto *di*. The *F♯* in the last line is *ri*, the *B* natural is *si*. Sing in a contemplative mood, changing the expression slightly for each stanza.

"Come, Thou Almighty King": *Form analysis, etc.*, see p. 97.

See p. 97. Sing the familiar melody through both stanzas, then try the other parts, using the *sol-fa* syllables.

"The Woodland Lily": *Form analysis:* A(a_1 a_2) B(b_1 b_2). (*See* p. 38.)

Sing all three parts with words as a test of sight-reading ability. Sing as far as possible, then return to the beginning and try again. If progress is unsatisfactory, use the *sol-fa* syllables. Sing with light tone, counting six for each measure. The mood is a distinctly melancholy and contemplative one. After the song has been learned, secure the services of a local piano teacher or advanced student to play for the class Chopin's *Impromptu*.

"Storm at Sea": *Form analysis:* A(a_1 a_2) A(a_1 a_2) B(b_1 b_1) C(c_1 c_2). (*See* p. 38.)

Sing the melody only until it is committed to memory. Then sing the first line very slowly with all three parts, and the second line (an exact repetition of the first) in regular tempo. Go back to the beginning and sing in regular time throughout. If there is any difficulty in getting the chromatic tones, sing "Shadows," *Fourth Book of Songs*, p. 35, and compare. Sing the last line with the *sol-fa* syllables. When learned, sing rapidly, with strong accents throughout. The effect should be one of great energy; this is a stormy, agitated, minor mood.

SIXTH YEAR—EIGHTH WEEK

SUMMARY OF WORK

New songs: "The Wakeful Brook," p. 40; "The Time to Sing," p. 41; "The Bugler March," p. 42; "Oh, Come unto Me," p. 44. (*See* p. 157, "Method of Song Study.")

Technical study: See p. 158.

Review: Have the class select songs similar in form to each song studied. (*See* p. 165.)

"The Wakeful Brook": *Form analysis:* AA′ B(b_1 b_1′) A′. (*See* p. 38.)

Sing the melody alone until it is memorized. The lower parts of the third phrase will need special study with the *sol-fa* syllables. Sing slowly, very smoothly, and rather quietly; you are trying to sing the wakeful brook to sleep.

"The Time to Sing": *Form analysis:* A(a_1 a_2) B(b_1 b_2) B′(b_1 b_2′). (*See* p. 38.)

Sing both parts at sight, with or without the *sol-fa* syllables. The first four tones of the second phrase are repeated in sequence five times in the rest of the song. Have the class find these sequences. Sing *allegretto*, as marked, quietly and easily, catching the note of serene hopefulness and courage.

"The Bugler March": *Form analysis:* A(a_1 a_1′) A′(a_1 a_1″) B(b_1 b_2) B′(b_1 b_2′) A(a_1 a_1′) A′(a_1 a_1″). (*See* p. 38.)

This song is based on the tonic chord. Sing with the *sol-fa* syllables, until the tonic chord progression is established. Then sing with the words, slowly at first, and more rapidly until the right tempo is reached. Be sure to sing the two tones on "get 'em" distinctly and firmly. This song imitates the morning bugle call. It is distinctly lively in tone and should be sung with crisp enunciation and clear tone.

"Oh, Come unto Me": *Form analysis:* A(a_1 a_2) B(b_1 b_2) C(c_1 c_2). (*See* p. 38.)

Read at sight. Sing quietly, with a note of appeal.

SIXTH YEAR—NINTH WEEK

SUMMARY OF WORK

New songs: "Prayer," p. 44; "Snow White," p. 45; "Hush-a-by, Baby," p. 46; "The Sheltering Nest," p. 47. (*See* p. 157, "Method of Song Study.")

Technical study: See p. 158.

Review: Have a committee of the class select at least two songs to be sung with each of the songs for the week, naming the basis on which each song was chosen—mood, form, key, time signature. (*See* p. 165.)

"Prayer": *Form analysis:* AB CB′. (*See* p. 38.)

Sing at sight, slowly, with almost equal accent on every tone. The words are a prayer and should be sung with great reverence and simplicity.

"Snow White": *Form analysis:* $A(a_1\ a_1)\ B(b_1\ b_1)\ C(c_1\ c_2)$. (*See* p. 38.)

Sing each repeated motive with more or less firmness than the one before it, according to its relative importance in the story. The last motive should be sung *staccato*, with emphasis on each single word, the *F*♯ coming out strong and clear in each stanza. Sing slowly, in strict time, taking care to bring out the dramatic character of the story.

"Hush-a-by, Baby": *Form analysis:* AA′ BC. (*See* p. 38.)

Study the three parts separately and then put them together. The lower parts should be sung very softly. Sing the baby to sleep after almost waking it up!

"The Sheltering Nest": *Form analysis:* AA′ BD. (*See* p. 38.)

Use the syllables *la-mi-mi-mi-re-do-la-ti-mi-la*, etc. Sing slowly, with full minor effect, using the accompaniment if possible. Make the singing tell the story as outlined in the text; the first stanza describes the coming storm; the second the forlorn, improvident cuckoo; the third the pity of the great forest for the homeless wanderer.

SIXTH YEAR—TENTH WEEK

Summary of Work

New songs: "The Sentinel Fairy," p. 48; "April," p. 49; "November," p. 49; "A Song to Sing," p. 50. (*See* p. 157, "Method of Song Study.")

Technical study: Studies 55 and 57, p. 234. (*See* p. 158.)

Review: As in Ninth Week. The teacher from this point on should be guided in selecting review songs for each week by the instruction for review in one of the first ten weeks of the year. Experience by this time will have shown her what type of review song and method of selection is best suited to the needs of the class and most likely to be effective. All review work is, as already stated, to be approached from the point of view of musical appreciation. which furnishes the best stimulus for technical study.

"The Sentinel Fairy": *Form analysis, etc.*, see p. 128.

Sing at sight, without preparation, all three parts with words. Note the alternative progressions provided, where the lower part may run too low for the voices available in the class. See p. 128.

"April": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_1'\ b_2\ b_2)$. (*See* p. 38.)

Sing with or without *sol-fa* syllables as seems best. This is a fine, lively song with a good lilt; sing it in a bright straightforward way.

"November": *Form analysis:* AB A′C. (*See* p. 38.)

Sing as a contrast to "April." The first phrase is major, the second minor. Sing with the *sol-fa* syllables. The melody and alto in the last line are as follows:

Melody: *do-do-mi-re-do-ti-do-ti-la-si- do-ti-mi-*
mi-la- la-la.
Alto: *la-mi-do-ti-la-si-la-si-fi-mi- la-si-si-*

Sing the last phrase more slowly than the first. Bring out the mood of November in the singing.

"A Song to Sing": *Form analysis:* (*See* p. 38.) A(a_1 a_2) B(b_1 b_2) C(c_1 c_2) D(d_1 d_2) E(e_1 e_2) D(d_1 d_2).

This song will literally sing itself if technical problems are for the time being kept out of the way. When the first two measures are sung, there is nothing to do but keep on singing. Sing with the words, as they help in this song more than the *sol-fa* syllables would. Observe exactly the rests in the refrain on p. 52. This song creates its own mood—the jolly one of the text.

SIXTH YEAR—ELEVENTH WEEK

SUMMARY OF WORK

New songs: "The Blue-Bells of Scotland," p. 52; "The Dreary North," p. 54; "Chink, Chink, Chink," p. 56; "Wah-Wah-Tay-See," p. 58. (*See* p. 157, "Method of Song Study.")

Technical study: Studies 55 and 57, p. 234. (*See* p. 158.)

Review: See p. 175.

"The Blue-Bells of Scotland": *Form analysis:* AA BA. (*See* p. 38.)

Let the class sing this old song as they want to sing it. After they have sung the melody a few times, let them try the parts, using the *sol-fa* syllables on the chromatic tones if necessary. Some at least of the class will probably be familiar with it, and these will give it the desired atmosphere of old acquaintance.

"The Dreary North": *Form analysis:* AB(b_1 b_2 b_3) CB(b_1 b_2 b_3). (*See* p. 38.)

In teaching "The Dreary North" see that exact time is kept on the words "cruel Northland," at the bottom of p. 54. This motive will probably have to be taught by imitation, as the tendency of the pupils, not only in learning the song but in repetitive singing, will be to give the *G* on "North-" a whole beat and begin the "land" on the first beat of the next measure. This will destroy the effect of the song.

The first phrase gives the feeling of despair, the second intensifies it; the next brings in a little hope, only to sink back into the hopelessness which deepens toward the end. Sing with the *sol-fa* syllables to establish the feeling mood more securely: *mi-mi-fa-mi-re-do-do-re-la-do-do-la*, etc. The words are a safe guide to the changes of expression within the song. This is a good program song. To help the class get the expression correctly, tell them a little about Napoleon's march into Russia in 1812; how his army after the burning of their winter quarters at Moscow were obliged to retreat through a hostile country in the dead of winter. The cold, the loneliness, the feeling of loss and failure, the dread of an unseen enemy, made their march one of the pitiable and terrible dramatic incidents of history. Try to show the class a copy of the famous picture by the Russian artist Verestchagin, which gives a realistic pictorial description of this march.

"Chink, Chink, Chink": *Form analysis:* A(a_1 a_2)B A(a_1 a_2)C. (*See* p. 38.)

Sing the unison part at sight, without the *sol-fa* syllables. It is a fine training in calculating

time values to try both parts without preliminary practice. The lower part merely sings with slight variation the melody with which the song began. The parts should be sung interchangeably by different members of the class. Use rather light, choppy tones, to suit the melody and to emphasize the joking quality of both verse and music.

"Wah-Wah-Tay-See": *Form analysis:* abcde. (*See* p. 38.)

Read both stanzas of the text with marked and steady rhythm and then sing the song in the rhythm of the words. This song is not phrased; the five motives follow one another without pause. The correctness of interpretation depends on keeping going. Sing the last motive more slowly. Bring out the sense of monotony, the feeling of the minor mode, and the atmosphere of simplicity and wonder. Picture the child sitting at the door of the lodge watching the fireflies, wondering and dreaming. Read the complete passage from *Hiawatha.*

SIXTH YEAR—TWELFTH WEEK

Summary of Work

New songs: "Rough Weather," p. 59; "Our Flag," p. 60; "Were I a Bird," p. 62; "The King of the Jungle," p. 63. (*See* p. 157, "Method of Song Study.")

Technical study: Study 136 (*m*), p. 241. (*See* p. 158.)

Review: See p. 175.

"Rough Weather": *Form analysis:* $A(a_1\ a_1')\ B(b_1\ b_1')$. (*See* p. 38.)

Sing with *sol-fa* syllables: *la-ti-do-ti-la-sol-fa-me*, etc. Make the tones stand out as if each had something to say. Let the class try to sing both parts. The *E* in the lower part is called *si.* Try to bring out in the singing the weird effect of driving wind and rain.

"Our Flag": *Form analysis, etc.*, see p. 98.

"Were I a Bird": *Form analysis:* $A(a_1\ a_2)\ A(a_1'\ a_3)$. (*See* p. 38.)

Have all the class sing the melody at sight: *mi-mi-mi-sol-sol-do-do-ti*, etc. Then let all sing the alto at sight. Count six to the measure in slow time, and sing with a light, airy movement, to suit the idea of the bird, the sunbeam, and the breeze. The singing should give an effect of sincerity and simplicity.

"The King of the Jungle": *Form analysis:* $A(a_1\ a_2)B\ A(a_1\ a_2)B'C$. (*See* p. 38.)

This is the Pirate King's song, from "The Pirates of Penzance." It is intended to be sung in a tone of exaggerated dignity and condescension, to give a comic effect. The only chromatic tone is *fi.* High voices may take the small octave tones.

SIXTH YEAR—THIRTEENTH WEEK

Summary of Work

New songs: "Under the Dreamland Tree," p. 64; "The Humming Bird," p. 65; "The Mill, p. 66; "John Peel," p. 68. (*See* p. 157, "Method of Song Study.")

Technical study: See p. 158.

Review: See p. 175.

"Under the Dreamland Tree": *Form analysis, etc.*, see p. 141.

"The Humming Bird": *Form analysis, etc.*, see p. 73.

"The Mill": *Form analysis:* A(a_1 a_2) B(b_1 b_2) C(c_1 c_2). (*See* p. 38.)

This is a program song. Sing at sight. Count six to the measure, in slow time. Be sure to hold the tied notes their full length. Use the accompaniment if possible. The words indicate the expression; such words as "yearning," "stream," "ballad," "simple," "golden," "blended," give the color to the mood. Do not overdo the suggestion of sentiment; keep the singing clear, unaffected, and direct, but smooth and descriptive rather than lyrical.

"John Peel": *Form analysis:* A(a_1 a_1') B(b_1 b_2). (*See* p. 38.)

Before teaching "John Peel" it will be well to explain to the class the place fox-hunting holds in the life of England. Describe to the class the gathering of the huntsmen, their costumes, the hounds, and the master of the pack, the use of the horn, and all the details of the hunt. This song is so easy and its style is so well known that it may be sung at sight in all three parts. At least some of the class will probably know the melody, and this feeling of familiarity will enter into the singing from the very beginning. The mood is hearty and rather boisterous.

SIXTH YEAR—FOURTEENTH WEEK

Summary of Work

New songs: "Noah and His Ark," p. 70; "The World Is Full of Beauty," p. 72; "The Christmas Tree," p. 74; "After Sunset," p. 75. (*See* p. 157, "Method of Song Study.")

Technical study: Studies 41 and 42, p. 231. (*See* p. 158.)

Review: See p. 175.

"Noah and His Ark": *Form analysis:* A(a_1 a_2) B(b_1 b_1) B′(b_1' b_2). (*See* p. 38.)

Sing with the *sol-fa* syllables: *mi-la-ti-do-re-mi-la-mi*, etc. The second staff on p. 71 may be sung with the syllables as follows: *ti-do-ti* (*la-fa*)-*mi-re-do*. This is simply for the purpose of getting the sound of the passage. After this has been done, it should be sung correctly, as follows: *ti-do-ti-la-si-fi-me*. This will establish the tones. Sing the last motive with separate emphasis on each word. Bring out the minor effect. To give this song its humorous atmosphere, sing it in narrative style with much seriousness.

"The World Is Full of Beauty": *Form analysis:* (*See* p. 38.) A(a_1 a_2) A′(a_1 a_3) B(b_1 b_1') C(c_1 c_2).

This is a program song and will require much practice. If the class is well advanced, let them read the melody as far as they can. Study the song phrase by phrase. The modulating tone in the second phrase of the third line is *fi*. Practice the measure containing the triplets several times, using the syllable "la"; then add the words. Sing slowly, with a light tone; the mood is gay and lyrical. The listener should feel that the mere act of singing is giving the singer pleasure.

"The Christmas Tree": *Form analysis:* A(a_1 a_2) B(b_1 b_1') C(c_1 c_1' c_2). (*See* p. 38.)

Sing at sight, with or without *sol-fa* syllables. The apparently wide skips in the first phrases are not skips to the feeling, but scale or chord progressions with *sol* below as a base. The sequential relations of tones and tone groups make this song easy to sing. With the possible exception of one or two places which may need a little practice, the alto is just as easy. The mood is clear from the text; that of kindness and gayety.

"After Sunset": *Form analysis:* $\underline{A(a_1\ a_1')\ A'(a_1''\ a_2)}\ \underline{A(a_1\ a_1')\ B(b_1\ b_1')}$. (*See* p. 38.)

Sing only the melody of this song. Later it may be returned to and learned with all three parts as a program song. Count two to the measure. The chromatic tone in the seventh measure is *ri*. The other chromatic tones are *si* and *fi*. Let the class find them. Sing to bring out the descriptive effects in the text.

SIXTH YEAR—FIFTEENTH WEEK

SUMMARY OF WORK

New songs: "Music and Dancing," p. 76; "Isle of Beauty," p. 78; "Bonnie Charlie," p. 79; "Marinka, Come and Dance with Me," p. 80. (*See* p. 157, "Method of Song Study.")

Technical study: See p. 158.

Review: See p. 175.

"Music and Dancing": *Form analysis:* $\underline{A(a_1\ a_2)\ B(b_1\ b_1')}\ \underline{A(a_1\ a_2)\ C(c_1\ c_2)}$. (*See* p. 38.)

Read at sight with the *sol-fa* syllables. The only chromatic is *ri*, in the first measure on each page. Sing with slow swinging movement, with strong accent on the first pulse of each measure. Make the singing light and full of the sense of movement, which is the real mood of the song. The meaning and sentiment of the words is unimportant as compared with their adaptation to the flow of the melody.

"Isle of Beauty": *Form analysis:* $\underline{A(a_1\ a_2)\ A(a_1\ a_2)}\ \underline{A'(a_1'\ a_2)\ A(a_1\ a_2)}$. (*See* p. 38.)

If any of the class already know this old song, their familiarity with it will not only help in the singing but will give a touch of intimacy to the performance of the class as a whole. The chromatic tone in the fourth line is *fi*. The "Isle of Beauty" referred to is Ireland. This is one of the many songs of the Irish emigrants, and words and melody have the characteristic note of homesickness.

"Bonnie Charlie": *Form analysis:* $\underline{A(a_1\ a_2)\ A'(a_1\ a_2')}\ \underline{B(b_1\ b_2)\ A''(a_1'\ a_2')}$. (*See* p. 38.)

Sing both parts together at sight. This song has a background of history. "Bonnie Charlie" was Charles Edward Stuart, grandson of the last of the Stuart kings of England. In 1745, the Highland clans, who had remained loyal to the exiled Stuarts for more than half a century, made their final attempt to restore them to the throne. Charles Edward came to Scotland to lead the revolt, and some of the most spirited and moving of the Scottish ballads deal with his adventures. The revolt was a complete failure, and the young prince, defeated in battle, was forced to return to France. See *Fifth Book of Songs*, p. 26, for another song of this type.

Call the attention of the class to the peculiar structure of the last measure of the fourth staff and the second measure of the fifth. Explain that the effect is a characteristic of many Scotch folk songs.

"Marinka, Come": *Form analysis:* A(a_1 a_1') B(b_1 b_1') A(a_1 a_1') B(b_1 b_1') A(a_1 a_1') B(b_1 b_1'). (*See* p. 38.)

Sing with the *sol-fa* syllables. Use this song for concentrated study of intervals. Practice the interval passages again and again, first with the *sol-fa* syllables, then with "la" or "loo." The text and the lively dance rhythm give the mood.

SIXTH YEAR—SIXTEENTH WEEK

Summary of Work

New songs: "Lovely Maiden," p. 81; "Prayer," p. 82; "A Morning Prayer," p. 83; "An Evening Hymn," p. 84. (*See* p. 157, "Method of Song Study.")

Technical study: See p. 158.

Review: See p. 175.

"Lovely Maiden": *Form analysis:* A(a_1 a_1') B(b_1 b_1'). (*See* p. 38.)

Read the melody with the words. Commit the first three lines to memory. The lower part should be learned later. The mood, is fanciful and delicate. The changing thought of the text marks variations within the mood which should be brought out in the singing. This is a good program song.

"Prayer": *Form analysis:* A(a_1 a_2) A′(a_1 a_2') B(b_1 b_1') A(a_1 a_2) A′(a_1 a_2'). (*See* p. 38.)

The first two lines of this song offer no particular difficulty, but the third line should be taught by imitation, as the second motive is too difficult for reading. Note that this second motive is almost an exact sequence of the first motive. If the *C* in the last measure were *C*♯ the sequence would be exact, and hence easy to sing. It is this difference of one-half tone that really causes the difficulty.

Study the following analysis of the two motives:

The *sol-fa* syllables of the first are *ti-re-sol-fa-mi-sol-do-sol.* The second modulates abruptly to the key of *A* minor. The correct solmization is *si-ti-mi-re-do-mi-la.* This progression, so complicated and difficult for the inexperienced singer to read at sight using the *sol-fa* syllables, is very simple, natural, and easy from the musical point of view. The teacher can easily test this by playing it on the piano a few times, singing it by imitation of the instrumental model. The only practical way to teach this to the class is to learn it with the instrument and then sing it for the class to imitate. If a piano is available in class or assembly room, use that to furnish the tonal model. *After* the phrase is thus learned, it is valuable practice to analyze it with the class, as set forth previously. This will aid in the memory recall and also as a preparation for similar modulatory progressions.

"A Morning Prayer": *Form analysis, etc.,* see p. 58.

"An Evening Hymn": *Form analysis:* AA′ BA′. (*See* p. 38.)

Read all three parts together at sight. Bring out the mood of the words, noting and observing the variations of feeling.

SIXTH YEAR—SEVENTEENTH WEEK

SUMMARY OF WORK

New songs: "The Bird's Song," p. 85; "Autumn Leaves," p. 86; "Christmas Song," p. 87; "Poor Lolotte," p. 88. (*See* p. 157, "Method of Song Study.")

Technical study: Studies 41 and 42, p. 233; 77, p. 237. (*See* p. 158.)

Review: See p. 175.

"The Bird's Song": *Form analysis, etc.*, see p. 49.

Sing at sight. Note the simplicity of the lower part.

"Autumn Leaves": *Form analysis:* AA BC. (*See* p. 38.)

This song has an interesting example of modulation from *C* minor to *E♭* major. Such modulations offer much less difficulty in reading than modulations from one major key to another. The song itself is in *C* minor.

Read the melody only, using the syllables as follows: *la-si-la-ti-do-ti-ti-mi*, etc.; the last chromatic passage is *sol-fi-sol*. Sing the last motive with firm tones; it is in the major mood. Leave the alto part until later. The only chromatic tone is *ri*. The mood of the words—regret changing into hope—should be brought out in the singing.

"Christmas Song": *Form analysis, etc.*, see p. 118.

See p. 118. Sing first as a unison song, then as a two-part song, then with all three parts. The feeling of intimacy at encountering a familiar melody should color the singing of this song. It should, moreover, be thought of not specifically as a Christmas song in the seasonal sense, but as a re-creation of the Christmas atmosphere which is suited to any time of the year.

"Poor Lolotte": *Form analysis:* A(a_1 a_1') A′(a_1 a_2) A″(a_1'' a_1''') A′(a_1 a_2) (*See* p. 38.)

The words of "Poor Lolotte" are an adaptation of the words of the original song, "Pauv' Piti' Lolotte" (poor little Lolotte). Lolotte and Calalou are slave girls. Calalou has a new dress with embroidered skirt, and Lolotte has none. Hence she is sad.

Note the modulation from *F* minor to *A♭* major, beginning with the third staff, and back to *F* minor in the next. This alternation of mode is a very effective device for the stimulation of feeling reaction, and the beauty of this song depends upon it. The song also offers an interesting study in the use of sequence. Sing with the *sol-fa* syllables, as follows: *do-ti-la-la-do-do-mi-ti-la-si-si-ti-ti-mi*, etc.

SIXTH YEAR—EIGHTEENTH WEEK

SUMMARY OF WORK

New songs: "One Lone Sail," p. 89; "In the Wood," p. 90; "A Winter Storm," p. 90; "Contemplation," p. 91. (*See* p. 157, "Method of Song Study.")

Technical study: See p. 158.
Review: See p. 175.

"One Lone Sail": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2)$. (*See* p. 38.)

"In the Wood": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2)\ C(c_1\ c_2)$. (*See* p. 38.)

Count two to a measure. Sing at sight without the *sol-fa* syllables. Use one part or two at the first reading, according to the musical ability of the class. The mood in singing should follow the changing moods of the stanzas; the first simply descriptive of the forest sounds; the second with a deeper note, describing the bird songs and the wind through the trees; the third full of reverence. All are sung in a quiet descriptive style.

"A Winter Storm": *Form analysis:* $A(a_1\ a_2)\ A'(a_1'\ a_2')\ B(b_1\ b_1'\ b_2)$. (*See* p. 38.)

do-do-re-do-ti ti-
Key of *D* minor. Sing *la- la- la.* In the first stanza put the first accent on
la-la-ti-la-si- si-
"trees" and in the second on "-pest." In the third measure throw the accent in a similar way on the second tone of the measure, that is, on the syllable which normally is not accented. This song is a mood picture; the minor tonality in contrast with the major is the medium by which the musical story is told. Observe the rests. Each stanza is divided into a series of statements, all in the same tone, and corresponding to the musical statements with which they are sung. This is another of the stormy minors.

"Contemplation": *Form analysis:* $A(a_1\ a_1)\ B(b_1\ b_2)\ A'(a_1'\ a_2)$. (*See* p. 38.)

This song immediately develops into the minor feeling. Let the class hold the first chord of the second measure at the first singing, then return to the beginning and sing to the first tone of the last measure, in the second line. If they do not sing the right tones, stop and do
ti
special practicing on the chord *fi*. Then sing "of living" several times. These same tones
ri
occur in the next measure, so that the *ti-fi-ri* chord is the key to all the difficulties in the song. The melody is to be sung in recitative, almost entirely on two tones, with the exception of the last motive. Sing the melody tones more lightly than the tones of the other two parts.

SIXTH YEAR—NINETEENTH WEEK

Summary of Work

New songs: "A Royal Guest," p. 92; "Gardens in the Sea," p. 93; "Our Flag," p. 94; "Autumn," p. 95. (*See* p. 157, "Method of Song Study.")
Technical study: See p. 158.
Review: See p. 175.

"A Royal Guest": *Form analysis:* $A(a_1\ a_2)\ A'(a_1'\ a_3)\ B(b_1\ b_2)$. (*See* p. 38.)

In preparation for the second part of this song present the melodic form of the minor scale, Study 88, p. 238. Even with this preparation, it will probably be necessary to teach the last phrase of the second part by imitation.

Sing with the *sol-fa* syllables, as follows: *la- mi-mi-fa-re-mi-do- la- ti-ti-do-ti-ti- la- do-do-re-ti-do-la- la-la-la-la-si-* etc. Compare with "The Sheltering Nest," p. 47, "A Song of Tabor," and "Shadows," pp. 34-35, *Fourth Book of Songs*. The singing will be greatly helped by the use of the accompaniment. The verse is a highly pictorial narrative; try to bring out in the singing the picturesque quality.

"Gardens in the Sea": *Form analysis, etc.*, see p. 128.

See p. 128. Sing the already familiar melody; then sing first with two parts and finally with three.

"Our Flag": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2)\ C(c_1\ c_2)\ D(d_1\ d_2)$. (*See* p. 38.)

Sing the melody first as a unison song. When it is thoroughly familiar, sing it as a round.

"Autumn": *Form analysis:* $A(a_1\ a_2)BB$. (*See* p. 38.)

Sing at sight. The words "branch-es dis-ap-pear" are sung to the syllable *si-mi-fi-si-la*. Bring out the contrast between the major in the first phrase and the minor in the second and third. The text gives the mood for this song of blustering noisy Winter.

SIXTH YEAR—TWENTIETH WEEK

SUMMARY OF WORK

New songs: "In Winter," p. 95; "The Sea Shell," p. 96; "Winter Day," p. 96; "Kelvin Grove," p. 97. (*See* p. 157, "Method of Song Study.")

Technical study: Chromatic studies selected from p. 237. (*See* p. 158.)

Review: See p. 175.

"In Winter": *Form analysis:* $A(a_1\ a_2)B\ A'(a_1'\ a_2')B'\ CC'\ DE$. (*See* p. 38.)

As a preparation, analyze for the class the time structure of the first and the next to the last measures, and explain that this effect is characteristic of the Hungarian and Gypsy folk songs. If possible, secure the services of a musician to play Liszt's *Hungarian Rhapsody No.* 14.

Compare with "Autumn," above, and then sing at sight. This is a sparkling and gay winter song. Bring out the feeling of brightness and glitter. Notice how the words reënforce the descending effect of the last phrase.

"The Sea Shell": *Form analysis:* ABC. (*See* p. 38.)

Sing the melody with the words. Let the whole class sing the alto with the *sol-fa* syllable. The first chromatic passage is *la-si-si-la;* the second is *mi-te-la*. Sing with the feeling of waves flowing smoothly and evenly, quietly and dreamily, very *legato*; the last phrase, which repeats the last line of the stanza, should be sung very softly and slowly.

"Winter Day": *Form analysis:* $A(a_1\ a_1')\ A'(a_1''\ a_2)\ A''(a_1'''\ a_1'''')\ A'(a_1''\ a_2)$. (*See* p. 38.)

This song affords an extremely interesting study in sequences. The first chromatic passage is *do-di-mi*; the second is *sol-fi-fa*; the third is *do-te-la-te-di-re*; the fourth is *sol-fi-fa*. This is a good study song. Sing the melody first and add the parts later. The mood is clearly brought out in the text; very light and glittering, and rather fanciful.

"Kelvin Grove": *Form analysis:* AA′ B(b_1 b_2)A′. (*See* p. 38.)

Read the melody at sight. It has the effect of a familiar song, and once sung seems as if it had always been known. The lower parts are very effective on "bonnie lassie, O." Sing with ballad effect, simply and straightforwardly, paying particular attention to the expression marks.

SIXTH YEAR—TWENTY-FIRST WEEK

Summary of Work

New songs: "A Spring Song," p. 98; "The Child Awaking," p. 99; "Transformations," p. 100; "The Lost Friend," p. 101. (*See* p. 157, "Method of Song Study.")

Technical study: See p. 158.

Review: For review songs, see p. 175. At this point the teacher should carefully consider the technical accomplishment of each member of her class. Individual tests should be given by having the pupils sing songs or passages from songs containing the various pitch and time problems. Expression and memory should also be tested (see p. 148). The tests will determine the character of the review work for the next ten weeks, as it is most important that the children enter the seventh year with a well-balanced musical equipment.

"A Spring Song": *Form analysis:* A(a_1 a_2) B(b_1 b_2) A′(a_1′ a_2). (*See* p. 38.)

This song is easy to read and easier still to sing when familiar. The lower parts are not too low for all the voices to sing, and the parts may therefore be sung interchangeably. The lower part should be sung in strictly marked time. The whole song has an anthem effect and should be sung in that spirit. The mood is joyous.

"The Child Awaking": *Form analysis:* A(a_1 a_1) B(b_1 b_1) C(c_1 c_2). (*See* p. 38.)

Sing the first phrase with the *sol-fa* syllables *la-ti-do-ti-la-si-ti-mi*, etc. Try the next phrase with the words or with neutral syllables. The mood is lively but tender.

"Transformations": *Form analysis:* A(a_1 a_2) B(b_1 b_2). (*See* p. 38.)

Read the words to fix the mood of this song; a strong minor feeling at the beginning, passing into a major ending. Sing the first motive either with or without the *sol-fa* syllables. Sing the last three tones of the song with the syllables of *D* major: *sol-sol-sol-*, *ti-fa-mi-*, singing in round, bold tones and quite slowly. Bring out the idea of "transformation" in the transition from minor to major.

"The Lost Friend": *Form analysis:* AB A′C(c_1 c_2). (*See* p. 38.)

Sing this song a phrase at a time, as slowly as is necessary. Notice that the first three lines of each stanza describe happiness, but the last line tells that the singer himself does not share it. Sing the first lines with the feeling of the last in mind. The wistfulness of the singer deepens into grief as he speaks of his own unhappiness.

SIXTH YEAR—TWENTY-SECOND WEEK

Summary of Work

New songs: "A Dance Song," p. 102; "A Brown Leaf," p. 102; "Long-Haul Song," p. 103; "My Mountain Home," p. 103. (*See* p. 157, "Method of Song Study.")

Technical study: Studies 30 and 31, p. 232. (*See* p. 158.)
Review: See p. 184.

"A Dance Song": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2)\ C(c_1\ c_2)$. (*See* p. 38.)

The chromatic tone is *di;* the half note in the second measure has the effect of syncopation. Sing with a light tripping effect, but not too fast. The mood is gay.

"A Brown Leaf": *Form analysis:* $A(a_1\ a_2)\ B'(b_1\ b_2)$. (*See* p. 38.)

The *A♯* is *ri.* Sing slowly, bringing out each motive with distinct emphasis. Read the text carefully to get the sudden change of mood in the last stanza. The tone of gloom and hopelessness suddenly changes to gayety. Bring this out in the singing.

"Long-Haul Song": *Form analysis:* $A(a_1\ a_2)\ A'(a_1'\ a_3)$. (*See* p. 38.)

The first two chromatic passages are *mi-fi-sol;* the third is *sol-fi-fa.* This is a fine "in-between" song. Use it in connection with songs having the same chromatic passages, no matter in what key. Sing in the manner of the chantey, robustly, with strong emphasis on the accents.

"My Mountain Home": *Form analysis:* $AA\ B(b_1\ b_1')A$. (*See* p. 38.)

The tone groups of the first measure, both alto and soprano, are repeated throughout the song. The second and fourth phrases are exact repetitions of the first; the third phrase is made up of tone groups from the first phrase, arranged differently. Have the class observe and study the structure. Sing with a joyous lilt.

SIXTH YEAR—TWENTY-THIRD WEEK

SUMMARY OF WORK

New songs: "The Castle by the Sea," p. 104; "Yuletide Night," p. 105; "The First Tulip," p. 106; "A-Boating," p. 107. (*See* p. 157, "Method of Song Study.")
Technical study: Study 33, p. 233. (*See* p. 158.)
Review: See p. 184.

"The Castle by the Sea": *Form analysis:* $A(a_1\ a_2)\ A'(a_1'\ a_2')\ B(b_1\ b_1)\ C(c_1\ c_2)$.

(*See* p. 38.)

Sing at least one stanza each of the songs on p. 47 and p. 39, *Fourth Book of Songs.* The class should be encouraged to make their expression of this song add to its story interest. Have them find other songs with a ballad interest of this type.

"Yuletide Night": *Form analysis, etc.,* see p. 145.

Sing this familiar song with renewed intimacy. Keep the lower parts subdued. Bring out the clearness and sparkle of the winter night, and the joyous song of the bells.

"The First Tulip": *Form analysis:* $A(a_1\ a_2)\ A'(a_1\ a_3)$. (*See* p. 38.)

Sing as a unison song and memorize. Then sing as a round. See "Our Flag," *Fourth Book of Songs,* p. 94. Bring out the feeling of the words. There should be a thrill of wonder and surprise at the sight of the flower unfolding.

"A-Boating": *Form analysis:* A(a_1 a_2) B(b_1 b_2) A(a_1 a_2) B′(b_1 b_3). (*See* p. 38.)

Sing with a long, slow swing. Count two beats to the measure. Sing the last phrase very smoothly. Bring out the feeling of graceful movement.

SIXTH YEAR—TWENTY-FOURTH WEEK

SUMMARY OF WORK

New songs: "Santa Lucia," p. 108; "Our Native Land," p. 110; "My Choice," p. 112. (*See* p. 157, "Method of Song Study.")

Technical study: See p. 158.

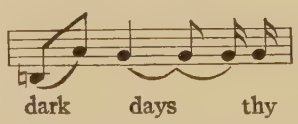
Review: See p. 184.

"Santa Lucia": *Form analysis:* (*See* p. 38.) A(a_1 a_2) B(b_1 b_2) A(a_1 a_2) B(b_1 b_2) C(c_1 c_2) D(d_1 d_2).

Treat this as a familiar song. Many of the class will have heard it, and those who have not will quickly become familiar with it. If sung too fast, the short motives give this song an abruptness which is quite foreign to its real atmosphere. Guard against this by holding the half tones their full length and almost blending them into the next motive. Sing with a lingering effect. The mood is one of remembrance.

"Our Native Land": *Form analysis:* A(a_1 a_2) B(b_1 b_2) A(a_1 a_2) B(b_1 b_2) C(c_1 c_2) D(d_1 d_2) A(a_1 a_2) B(b_1 b_2). (*See* p. 38.)

1. *Preparatory study.* Call attention to the double dot in the third measure of the second staff. Explain that the first dot adds half the value of the note which it follows, while the second dot adds half the value of the first dot. Therefore, since the note is a quarter note, and fills one beat, the first dot fills half a beat and the second a quarter of a beat. Therefore, if tied notes were substituted for the dots, the measure would appear as follows:



The first two eighth notes count one beat; the quarter note, one beat; and the eighth and two sixteenth notes, one beat.

Explain that while this is perfectly true in theory it is impossible to sing one tone exactly one beat and three-quarters, and the following tone one quarter of a beat. The practical way, therefore, to sing a double-dotted quarter note followed by a sixteenth is to hold the long tone almost to the end of the beat and then just to touch the short tone before the beginning of the next beat. Teach the class to sing this by imitation.

2. *Song study.* At the top of p. 111 is a technically complicated but musically simple and natural modulation. This should be taught entirely by imitation, preferably with an instrument.

If desired, the syllables may be sung as follows: *mi-la-la-la-si-fi-si, mi-sol-sol-sol-fi, re-mi-fa-fa-fa-mi-ri-mi, do-me-re-do-sol.*

In preparation for this song review *Fourth Book of Songs,* p. 72, a song by the same composer and somewhat similar in rhythm. This is a program song and should be taught largely by imitation, using the *sol-fa* syllables later to strengthen the changes in tonality. The mood is one of vigorous patriotism. The rhythm should be kept crisp and almost *staccato,* but "Thou land of our birth" should be sung *legato* in contrast.

"My Choice": *Form analysis:* AA′ BB′ AC. (See p. 38.)

Sing this song with strong accent on the first beat of each measure. The third and last phrases may be sung more softly than the rest. Sing throughout with a smooth, swinging waltz effect.

SIXTH YEAR—TWENTY-FIFTH WEEK

SUMMARY OF WORK

New songs: "Mandolin Song," p. 114; "The Stars," p. 116; "Oh Come," p. 118; "Night Song," p. 119. (*See* p. 157, "Method of Song Study.")

Technical study: See p. 158.

Review: See p. 184.

"Mandolin Song": *Form analysis:* AB AB′. (*See* p. 38.)

Mark the rests decisively in the lower parts; also the dotted eighth notes. This is a dance, but it should not go too fast. Keep the "pink-pink" of the mandolin in the lower part as inconspicuous as possible. It should color the general effect but not come into the foreground; the mood should follow that of the text; color and movement, but in a twilight atmosphere and with a slightly plaintive quality.

"The Stars": *Form analysis:* A(a_1 a_2) A′(a_1 a_3) B(b_1 b_2) C(c_1 c_2). (*See* p. 38.)

Count six to the measure and sing rather slowly. Bring out the chromatic progression clearly. The words give the feeling tone; sing simply and quietly.

"Oh Come": *Form analysis:* A(a_1 a_1) B(b_1 b_2) B(b_1 b_2) C(c_1 c_2). (*See* p. 38.)

Sing with reverence, simplicity, and earnestness, following the expression marks closely.

"Night Song": *Form analysis, etc.,* see p. 80.

See p. 80. The chromatic passage is *do-te-la.*

SIXTH YEAR—TWENTY-SIXTH WEEK

SUMMARY OF WORK

New songs: "Roving," p. 120; "Sleepy Head," p. 121; "July," p. 122; "Where Love Abides," p. 123. (*See* p. 157, "Method of Song Study.")

Technical study: Chromatic studies. (*See* p. 158.)

Review: See p. 184.

"Roving": *Form analysis:* AB CC′D(d_1 d_2). (*See* p. 38.)

Bring the lower part in on exact time. The first chromatic tone is *fi;* the others are *di.* Sing lightly, bringing out the carefree tone of the words.

"Sleepy Head": *Form analysis:* A(a_1 a_2) B(b_1 b_2) C(c_1 c_2). (*See* p. 38.)

This is a waking-up song, full of laughter. The sun, the breeze, the robin, the chipmunk are all laughing at Sleepy-head for lying abed so late and are inviting him to come out and play with them. Put the laughter and the invitation into the singing.

"July": *Form analysis:* A(a_1 a_2) B(b_1 b_2) A(a_1 a_2) B(b_1 b_2) C(c_1 c_2') D(d_1 d_1') C(c_1 c_1') D(d_1 d_1'). (*See* p. 38.)

Sing without the *sol-fa* syllables. The trend of the melody will carry the singer through the chromatic tones. Sing rather slowly and thoughtfully. Sing "In the Wood," p. 90, *Fourth Book of Songs,* for mood resemblance.

"Where Love Abides": *Form analysis:* A(a_1 a_2) B(b_1 b_2 b_3) (*See* p. 38.)

Sing *Fourth Book of Songs,* p. 36. Study the chromatic passages carefully. Sing quietly, not too slowly, and with the folk-song feeling of simplicity and sincerity; do not allow the sentiment to become exaggerated. The natural quality of the melody rather than the thought of the words should determine the expression. The words should be felt simply as a frame for the melody.

SIXTH YEAR—TWENTY-SEVENTH WEEK

SUMMARY OF WORK

New songs: "Across the Fields," p. 124; "Fairies," p. 126; "A Song for Christmas," p. 127; "On Mountain Summit," p. 128. (*See* "Method of Song Study," p. 157.)

Technical studies: Chromatic studies. (*See* p. 158.)

Review: See p. 184.

"Across the Fields": *Form analysis:* A(a_1 a_2) B(b_1 b_1') C(c_1 c_1) D(d_1 d_1'). (*See* p. 38.)

This is a program song. It should be practiced a phrase at a time. The chromatic tones are all familiar. The declamation of the words will greatly assist in singing the broken rhythm. The tempo will best be secured by taking the eighth note as one beat. This may also make the reading easier. The changes in feeling indicated in the text should be brought out in the singing.

"Fairies": *Form analysis, etc.,* p. 53.

"A Song for Christmas": *Form analysis, etc.,* see p. 118.

"On Mountain Summit": *Form analysis:* A(a_1 a_2) A(a_1 a_2) B(b_1 b_1) C(c_1 c_2) (*See* p. 38.)

In the key of *A* minor. Sing with the *sol-fa* syllables. Sing again "Autumn," *Fourth Book of Songs,* p. 95. Bring out the minor mood. The text suggests the feeling of weariness and struggle lightened by hope of coming happiness.

SIXTH YEAR—TWENTY-EIGHTH WEEK

SUMMARY OF WORK

New songs: "Chime Music," p. 130; "God's Love," p. 132; "Sleepy Time," p. 133. (*See* p. 157, "Method of Song Study.")

Technical study: Chromatic studies. (*See* p. 158.)

Review: See p. 184.

"Chime Music": *Form analysis:* A B C. (*See* p. 38.)

Review as a melody. Then unite the parts. See p. 136.

"God's Love": *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2)\ C(c_1\ c_2)$. (*See* p. 38.)

Sing "An Evening Hymn," p. 84, for a similar mood effect. It will be good practice to get at the modulatory and chromatic effects without the *sol-fa* syllables. Let the class look for other similar effects in other songs in the book.

"Sleepy Time": *Form analysis, etc.*, p. 107.

See p. 107. The repetition of tone groups makes this song easy to sing. The soothing monotony of the words suits the effect of the music. Try to give the singing this restful quality.

SIXTH YEAR—TWENTY-NINTH WEEK

SUMMARY OF WORK

New songs: "The Fairies," p. 134; "The Joy of Living," p. 136; "Cradle Song," p. 137. (*See* p. 157, "Method of Song Study.")

Technical study: See p. 158.

Review: See p. 184.

"The Fairies": *Form analysis:* $A(a_1\ a_2)\ A'(a_1'\ a_3\ a_4)\ B(b_1\ b_2\ b_3)\ C(c_1\ c_2)$. (*See* p. 38.)

Study this song a phrase at a time, both parts at once. Sing through without stop, if the class can do it without sacrificing expression. Count six to the measure, and sing with a light tone. The raised four will be easy to sing; the flatted seven should be called *te*. Bring out the fanciful and unreal atmosphere, and the note of mysterious warning in the last stanza.

"The Joy of Living": *Form analysis:* $A(a_1\ a_2)\ A(a_1\ a_2)\ B(b_1\ b_2)\ A(a_1\ a_2)$. (*See* p. 38.)

Sing the first phrase several times in order to establish the rhythm definitely. This is the only problem in the song. Sing with a continuous blending of tones. Follow the suggestion of the text for the mood to be expressed.

"Cradle Song": *Form analysis:* $A(a_1\ a_2)\ A'(a_1\ a_2')\ B(b_1\ b_2)\ A'(a_1\ a_2')$. (*See* p. 38.)

Be careful to blend the tied notes of the lower part. Sing softly, smoothly, and with as beautiful tone as the class can produce.

SIXTH YEAR—THIRTIETH WEEK

Summary of Work

New songs: "Serenade to the Moon," p. 138; "November," p. 140; "Sweet and Low," p. 142. (*See* p. 157, "Method of Song Study.")

Technical study: Chromatic studies reviewed. (*See* p. 158.)

Review: . See p. 184.

"Serenade to the Moon": *Form analysis:* AA′ B(b_1 b_2) C(c_1 c_1' c_1'') D(d_1 d_2) AA′ + Coda. (*See* p. 38.)

This is a program song. Sing the melody alone at first; sing the alto part, when added, very lightly. This may be sung as a unison song, with the accompaniment. The mood is a very delicate, dreamy, and fanciful one, but rather simple and naïve. Avoid any exaggerated effect.

"November": *Form analysis:* A(a_1 a_2) B(b_1 b_2) C(c_1 c_1') A′(a_1' a_3). (*See* p. 38.)

This is a program song, requiring special preparation to develop and express the right mood. The accompaniment must be played in order to approach the desired effect. The text, both in sense and rhythm, is a good guide to the feeling of the music.

"Sweet and Low": *Form analysis:* A(a_1 a_2) A′(a_1' a_3) B(b_1 b_1') C(c_1 c_2). (*See* p. 38.)

Sing the familiar songs on pp. 142-153 with a sense of intimacy and with the expressive attitude in the foreground. For the time being, forget the existence of the technical side of music. This is in effect the attitude to be taken toward all songs sung in review. Expressive singing demands intimacy between the song and the singer.

III.—FIFTH BOOK OF SONGS

Motivation of music study in grades above Sixth—the program idea. When children have had six years of carefully guided experience in school music, they should be able to use their appreciation of, and interest in, music as the main stimulus in singing songs and in related music study.

The Fifth Book of Songs has been arranged with this type of motivation in mind, and the plans for its use have been worked out on a program basis rather than on the week-by-week outlines used for the earlier books. A group of programs for illustrative purposes is given on pp. 246-247 of this *Manual*. The Topical Index in the book itself (*Fifth Book of Songs*, pp. 246-249) furnishes further material. With the help of these and observation of special class conditions, the teacher should be able to plan the work in such a way as to take the utmost possible advantage of existing interest and to stimulate real musical appreciation which will carry over into the post-graduation period.

The grouping of the songs in program form enlarges the background for musical appreciation. The music hour then becomes a period apart from the routine of the day and takes on, to a greater extent than in the lower grades, the spirit of inspiration both through response to the beauty of the music itself and through interest in its associated features.

Use to be made of general information in regard to music. Such general knowledge in regard to music as biographies of composers, stories about compositions, literary or historical background of songs, national characteristics of folk music, etc., need no longer be treated incidentally, as in lower grades. This knowledge may now be made to contribute to real appreciation of the musical quality of the songs themselves. In fact, all the phases of music which make it a part of the general cultural background may now safely be emphasized, since the pupils are sufficiently trained musically to perceive the proper relation of such phases to the appreciation of music itself.

Value of good song material. The intrinsic musical value of the songs presented has now become a most important factor in holding the pupils' interest. Boys and girls of this age hear a great deal of music outside of school. So much of this is of first-rate quality that the songs studied in the class room must come up to a high standard of excellence if they are to compete with it. They must be good enough to compel attention and to make the pupils feel that the time

spent in learning them is not being wasted. The attempt has been made in the *Fifth Book of Songs* to satisfy this maturing taste without presenting material of too much difficulty.

How programs may be made and used to increase appreciation. The character and arrangement of the songs themselves facilitate the program idea. The form of the song, its mood, and its national flavor make a basis for such grouping. Every special occasion may have special songs; essential mood demands may be met, different structural types presented, and a wide range of racial characteristics brought out and emphasized, in programs made up from the songs of this book. A series of programs centering around some one special feature or combination of features is equally possible. (*See* pp. 242-247.)

All these considerations intensify the interest in the songs themselves. A cumulative musical effect is produced, not only from the sequential singing of groups of songs but from the combined influence of the music itself and the informative features that have been related to it through the way in which the program was selected. This widening of interest is of great value in making the pupils remember individual songs. The music remains linked in their memory with the associated interests, and the recall of one serves to recall the other.

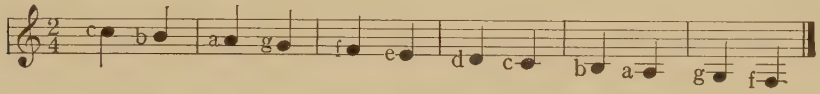
The program as a reënforcement to technical knowledge of music. There are sufficient technical suggestions and illustrations within the songs themselves to furnish the necessary basis for technical training. All the songs are to be read at sight. Many of the programs should be planned, and the songs so grouped within the program, that each technical problem is experienced in different settings. The reënforcement from song to song is so great that this additional training gives real independence.

A thorough training in the various technical facts and relationships of music is given by the systematic use of the types of songs included in this book and the successive order suggested by the arrangement of the songs. Such a training should develop an independent ability in performing music, a deeper interest in music as an art, and a capacity for musical appreciation which will prove invaluable to the individual in later years, either when taking part in a program or in listening to one.

Use of studies. Every technical relationship or problem found in the songs of this book is illustrated by a study. (*See* pp. 227-241.) These studies are not referred to specifically for each song, as in the lower books, but the teacher should keep them in mind as available when needed. They are grouped in such a way that those to be used with any particular song can easily be selected.

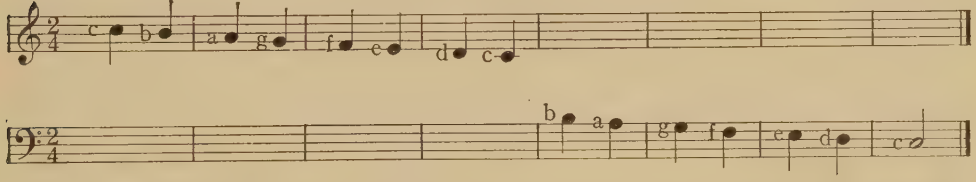
(See Table of Contents, p. 8.) The teacher may often use these studies as reference material in preparing her class presentation of a song and not in the actual teaching, preferring to have the class encounter the problems in their actual musical setting, under guidance, rather than in a technical way. Where this method can be used, it will usually be found more effective than the use of the studies in class.

Teaching the bass clef. 1. Place the following study on the blackboard:



Have the class sing this study, playing it on the piano as they do so. Then point out that *C* on the first added line below the staff represents the tone of middle *C* on the piano. Then play the first *B* below middle *C* on the piano and point to the corresponding tone in the study. Treat similarly *A*, *G*, and *F*.

2. After playing the notes below these explain that these lower notes could also be represented by adding more lines but that such a method would be inconvenient for reading and to avoid this inconvenience another staff has been used. Place the following on the board.

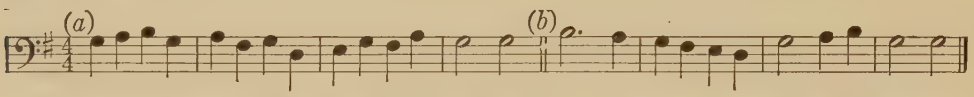


Have the girls of the class sing the upper octave and the boys sing the lower octave. Point out that music for boys' voices after they have changed is usually written in the lower staff.

Call attention to the fact that *F* on the lower staff is on the fourth line and that the clef indicates this fact. Explain that it is therefore called the *F clef*, or, more commonly, the *bass clef*. Tell the class that *clef* is a French word, meaning "key."

3. Place the following study on the blackboard and have the class sing it at sight. The girls should sing an octave higher than the boys, to avoid voice strain.

4. Place the following study on the blackboard and point out that, in the key of *G*, the fifth line (*F*) of the *G* clef is sharped and the fourth line (*F*) of the *F* clef is sharped.



Further studies, to be used in preparation for singing songs with different key signatures are to be found on pp. 239-240.

The adjustment of part work. Every program, to be satisfactory educationally, must stress the *melody* of the songs that are sung. This can be done in such a way as to add to the interest of the program itself. Generally speaking, there should be at least one unison song on every program. Usually it is advisable to have also variety in part singing, some two-part songs, some three-part songs, and some four-part songs if there are bass voices; but always the singing of the melody of the songs must be kept the prominent feature. In order to accomplish this the melody of the part songs may occasionally be sung in unison for one or more stanzas.

In singing the part songs, the parts should be changed frequently, so that all the class may have an opportunity to learn the melody. This practice is especially advisable, as it is not good for the great majority of children always to sing within the limited range of a lower part. There are a very few pupils whose voices are so low that they cannot sing the melody of an average song. The teacher must be careful to note such cases and to protect them against voice strain. This can best be done by letting them sing the melody, avoiding the higher notes. The same applies to the singing of the lower parts. Occasionally it may be necessary to raise or lower the key to suit the voices of a class.

Each program should be carefully considered from the standpoint of part singing, in order that all the voices may be utilized, both from the point of view of effect and from that of giving each pupil sufficient variety without strain.

Notes and Comments on the Songs of the Fifth Book

In the following pages each song in the *Fifth Book of Songs* is considered and its salient characteristics are pointed out. Many facts of associated value and interest are given. All the technical features of each song are so set forth and explained that the teacher will be able to use this explanatory matter as a direct aid to the class in singing the song on their own initiative. Reference is also made to other songs in the book containing the same problems, so that their grouping from the standpoint of technical features is made easier.

These notes treat each song from the standpoint of mood reaction, give a hint as to the effect to be attained by the singing, and act as a guide in developing musical appreciation as something that can be experienced, measured, and understood by the pupils themselves.

The teacher should use the notes and comments as a framework to suggest further original investigation on the part of the pupils. The class should be encouraged to put into words and to express for themselves the mood reactions they experience from the singing of each song, and to develop, as far as possible at this stage, a sympathetic and intelligent critical attitude in regard to both the songs themselves and their interpretation.

Lift Thy Head, p. 5. *Form analysis:* A(a_1 a_2) B(b_1 b_2).

This is a guidance song—not only the song itself, but also the manner of its presentation. The poem is a translation from the Norwegian of one of the finest of modern Scandinavian poets. It is a challenge to the creativeness and idealism of youth. It points out growing responsibilities, opportunities, and powers; it inspires to courage and steadfastness. The music reënforces its exultant note. The poem should be committed to memory and the song returned to after several others have been sung. The spontaneous efforts of the class to find out how the tune goes will give the key to the real way in which they should study music and to the stimulus which incites most really productive study. Supply this stimulus by leading the class to feel that every song presented promises an experience worth having.

The Forty-second Psalm, p. 6. *Form analysis:* AB AB CC′ DE.

Use as a review of single- and multiple-beat tones. The arrangement in parts will give new interest to this familiar song. (See p. 169.) It should be sung as a three-part song for unchanged voices, unless there are boys' voices sufficiently developed to sing the bass. Otherwise it may be returned to later and the bass added.

The Flying Hours, p. 7. *Form analysis:* A(a_1 a_2) B.

Use as a review of two beats to the measure. Give each tone coming before a rest the effect of being cut off sharp. The inconclusive ending of the tone groups gives them an unfinished feeling. This, with the manner of dividing the phrases—the first into two motives, the second continuous—gives the melody an elusive quality. The text expresses the same thought of ever-escaping loveliness. Sing to bring out this feeling of impermanence. Have the class read the text carefully and discover the suggestion which makes this a guidance song. They may read also Jonson's lines, "It is not growing like a tree" etc.

Rowing, p. 8. *Form analysis:* AA B(b_1 b_1) C.

This is a study in cumulative feeling reactions. Sing the first three phrases as two motives each, the last phrase as not divided into motives, and a little more rapidly than the rest of the song. The phrase repetitions, carried almost to the verge of monotony, are relieved and given both color and character by the tone-group progressions of the last phrase of the song. The contrast between the two-motive phrase and the single-impulse phrase is clearly brought out here. Sing smoothly but with robust tone. The mood is apparent from the text.

The Reaper's Song, p. 8. (*See* p. 134.) *Form analysis:* $A(a_1\ a'_1)B\ A'(a''_1\ a'_1)\ B.$

Use for review of sequence and beat-and-a-half tones. Read at sight in two parts, using the words. Make this song a test of accuracy in feeling expression. The first phrase has two motives Sing the first motive as an introduction, the second as an answer. The second phrase is not divided into motives, and should therefore be sung with a single impulse; the third phrase is like the first, the fourth is like the second. This song is not characteristic of the more usual Italian folk tunes; it belongs to that class of Italian melodies which Handel uses in the "Pastoral Symphony" in *The Messiah.* Its great dignity should be fully brought out in the singing.

Oh, Worship the King, p. 9. *Form analysis:* $A(a_1\ a_2)\ A'(a_1\ a_3)\ B(b_1\ b_2)\ A''(a_1'\ a_3).$

Review relative tone lengths and study sequence progressions. Work entirely for the mood effect. Sing the melody with the words with full expression, as a test of the class's sight-reading ability. Concentrate on expression and not on tone lengths. Each of the four phrases has two motives, and the singing will proceed under the influence of the feeling balance within the phrases. The mood is evident from both words and music—that of joyous and reverent gratitude.

On the Levee, p. 10. *Form analysis:* $A(a_1\ a_2)\ A(a_1\ a_2)\ B(b_1\ b_2)\ A(a_1\ a_2).$

Review two equal tones to the beat as compared with two unequal tones. Bring out the syncopation in the first and second measures on page 11. This is a character song; "Hear the banjo strummin' " gives the interpretation. Sing with careless gayety. Put some of the roll and swing of a chantey into the first line on page 11. This is where the singers really do a little work, instead of listening to the banjo. Catch the laziness and humor of the last line of each stanza.

Evening Song, p. 12. *Form analysis:* $A(a_1\ a_2)B\ A(a_1\ a_2)C\ D(d_1\ d_2)E\ F(f_1\ f_2')G\ H(h_1\ h_2).$

Use for review of the contrast between multiple-beat tones and single-beat tones. This does not mean that the song is to be made a problem in tone relations; the correct use of the tone relations is thought of as the means by which good expression is to be secured. Try at the first singing to interpret the mood and not merely to sing the correct tones. Make a distinction in feeling between phrases divided into motives and continuous phrases. Line diagraming will help in this. The mood throughout is quiet and reflective, but is varied within the mood. Try to bring out the feeling of the falling of night, of the moonrise, and of the lullaby.

Down in the Valley, p. 14. *Form analysis:* AB AB.

Sing the melody through all four stanzas. Practice the two lower parts with the *sol-fa* syllables. The chromatic passage is *sol-fi-fa.* If there are no bass voices available at the first singing, leave the bass till later, but as the bass range is only from *sol* to *re*, there may be a few boys' voices which can take the tones indicated. Sing very simply and directly, keeping the effect of delicacy and sincerity throughout.

Gipsy Life, p. 15. *Form analysis:* $A(a_1\ a'_1\ a_2)\ B(b_1\ b_2\ b'_1).$

This song is in the key of *F* minor. Sing the first motive as follows: *la-la-ti-do-re-mi-mi.* Bring out the syncopated effects. The chromatic tone is *si.* Sing with a light tone, using the minor to express happiness and freedom. This melody is characteristically Slavic, not only in its wide skips and use of syncopation, but in its adaptation of the minor mode to a spirit of

gayety. It is interesting to compare such a song as this with such a melody as "The Sheltering Nest," *Fourth Book of Songs*, p. 47.

By the Singing Water, p. 16. *Form analysis:* $A(a_1\ a_2)\ A'(a_1\ a_3)\ B(b_1\ b_2)\ A'(a_1\ a_3)\ B'(b_1\ b_2')\ A'(a_1\ a_3)$.

This song is in the key of *E* minor; the first tone is *la*. The melody gives a fine contrast between the single-pulse tone and two tones to the pulse. Sing as a unison song until it is entirely familiar. Sing daintily, with precise tones, giving the singing a clear, *calling* quality. As all the parts are of equal range, and possibly a little high, those boys whose voices could not reach the high notes had better listen. This song is a good illustration of *counterpoint*,.

Hymn of Praise, p. 18. (See p. 85.)

Review the dotted quarter note. In singing the song, concentrate on expressing the mood, in the correct rhythm. The effort to develop the mood is the true stimulus for effective sight reading. Observe the phrases which are repeated exactly and with slight variations. After the first phrase, the rhythm of the rest of the song is identical. Bring out the structural effect of two motives to each phrase. Sing with reverence, giving a suggestion of majesty. Sing "Oh, Worship the King" *Fifth Book of Songs*, p. 9 and observe the similar mood and feeling effect. Build up a repertory of fine hymns as soon as possible.

Ring Out Ye Bells, p. 19. *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_1)\ A'(a'_1\ a_2)\ A'(a_1\ a_2)$.

Observe the use of the single pulse, the multiple pulse, and two tones to the pulse. Sing in three parts, with or without the *sol-fa* syllables. Add the bass later. Sing the last phrase with slightly softer tone, in contrast with the phrase preceding. Bring out the structural effect of two motives to each phrase. The words set the mood of Easter gladness.

Trouble and Care, p. 20. *Form analysis:* A B B′.

The chromatic tone is *fi*. Put equal accent on each of the two beats to the measure. Sing the three phrases with phrase continuity; there is no clear motive structure. Give the singing the mood of the verses.

Harvest Moon, p. 21. *Form analysis:* $A(a_1\ a_1')\ B(b_1\ b_1)\ C(c_1\ c_2)$.

Key of *C* minor; the first tone is *mi*. The second phrase is major. Play the accompaniment if possible. Sing the chords of the echo effect very softly. Sing this song with a strong sense of its mood. It is really a tone picture. Have the class read the verses and get the image of the wide-extending harvest fields, the dusty road along the valley, the weary reapers going home at sunset, and the big yellow harvest moon coming up above the eastern horizon.

The Wild Rider, p. 22. *Form analysis:* AB AB′.

Key of *G* minor; the first tone is *la*. This song should be heard on the piano by the teacher before she teaches it, in order to establish its minor quality definitely in her own feeling. If at all possible the class should sing it with the accompaniment. The second and third stanzas are major until the last two measures, where the song passes into the minor effect with which it ends. Unless the first stanza is sung with the accompanying chords, the singers are likely to feel the same major effect as the second and third stanzas actually have. After this mood feeling has been fully established, the class can sing with the right discrimination of mood. Compare the eighth measure of this song, the sixth measure of the last staff of "Harvest Moon,"

p. 21, and the first measure of the last staff of "Gypsy Life," p. 15. This melodic idiom is very characteristic of Slavic music. Follow the text closely for expression.

Dancing Song, p. 23. *Form analysis:* A A′ AB B′.

The first tone of this song comes in immediately after the first beat of the measure. If the accompaniment is played, the feeling for this first beat will be easily established by the piano. If the song is sung without the accompaniment, the teacher and class together should indicate the first beat by the hand, and should sing "Come" immediately after the first beat, with "let" on the second beat. This should be practised until the class can do it accurately, as the song cannot be sung until this rhythm is established. This Hungarian folk song is, like many others, largely Gypsy in its origin. The varied syncopations and the unusual rhythm are typical of these songs, and when once the rhythm is established the class will easily recognize it and thoroughly enjoy the exotic effect.

Age and Youth, p. 24. *Form analysis:* AA′ B(b_1 b'_1)C AA′ B(b_1 b'_1)C′.

Sing at sight in two parts, with or without *sol-fa* syllables. Be sure to hold the half tone at the end of the second phrase, in order to bring out the feeling of unrest of the tone *ti*. The nearrest tone feeling gives a peculiar quality to the music. The third phrase should be sung as a two-motive phrase, the others as single impulses, without definite motive effects. There is a somewhat formal, almost artificial tone in both words and verse; both are at once slightly gay and slightly wistful, with a rather old-world flavor. Sing tunefully, evenly, rather softly, and without any deliberate striving for expression, and melody and words will make their own mood.

A-Dancing, p. 25. (See p. 49.)

Sing each phrase with a single impulse, without motive division. A better effect may be secured by singing the last phrase as if it were a two-motive phrase with a slight pause before the third measure.

Skye Boat Song, p. 26. *Form analysis:* A(a_1 a_2) A(a_1 a_2) B(b_1 b_2) B(b_1 b_2) A(a_1 a_2) A(a_1 a_2).

Have the class study the tone-group resemblances and repetitions before attempting to sing this song. The three-tone figure with which the song begins occurs four times in the first two phrases and the reverse of this figure (the first three tones of the third measure) occurs twice. Have the class sing the second two phrases by observing the resemblances of each tone group after the first to the preceding tone group. This song has a strong minor tendency. Let the class find the tones which give it this somewhat plaintive effect. (*La* occurring several times.) This song is full of the strong feeling of soldiers who have fought for a lost cause; bring out the note of courage and defiance as well as the sense of tragedy.

Blow High Winds, Blow Low Winds, p. 27. *Form analysis:* A B(b_1 b_2) A′B′(b_1′ b_3) B″(b'_1 b'_3).

This composition has the quality of the English folk-tunes. Compare it with "Home Sweet Home," *Fifth Book of Songs*, p. 217, "The Dumb Wife," p. 48, "Out on the Ocean," p. 75, "The Wind Blows Out Of the West Country," p. 203. All these songs are characteristically English, though each has its own individuality. This characteristic English quality, unlike that of the Gypsy and Slav melodies, cannot be described in terms of rhythmic or melodic turns, but is no less unmistakable. Ability to recognize and feel these characteristic racial qualities in music

comes only through feeling experience and in response to feeling development. It is an important part of musical education, and a real source of musical appreciation and pleasure, and its development should be one of the principal objectives at this stage of school music.

Good Night, p. 28. *Form analysis:* A(a_1 a_2) B(b_1 b'_1) C.

The chief feature of this song is the ringing of the church bell as it strikes ten. Begin the teaching of the song by having the whole class sing the bass part, unchanged, or girls' voices taking the octave above, or middle *C*. The ten "boom's" should be sung not loudly but with a distinct stroke or accent on the "b", followed by a closing of the lips and the *decrescendo* humming of the rest of the measure, in imitation of the overtones of the bell. A fine effect is given by a slight impulse of the voice at the beginning of the second beat of the measure and a slighter one at the third beat, in imitation of the varying intensities of the bell's vibration. The last "boom" should be allowed to die away gradually, without reference to the exact notational length of the tone. After the bell tones have been practiced, divide the class into parts. Let the upper part sing firmly but lightly, with a slight staccato effect and in exact time. Let the singers of the bass part watch this melody and come in with the "boom" at the proper times. "Good night" in the second and third parts should be sung very softly.

The Caged Bird, p. 29. *Form analysis:* AB CD.

Have the class sing first in succession and then simultaneously the three tones of the *A* minor triad, { *mi* / *do,* / *la* } to establish the tonality of *A* minor. Have the class sing the melody of the first phrase with the syllables, as follows: *mi-mi-mi-mi-re-do-do-ti-la.* It may be best to sing this phrase several times, in order to establish the mood of the song in the feeling. They may then sing the song from the beginning in three parts without the syllables. The raised fifth is *si:* it occurs several times. Sing each of the three-measure phrases as a single impulse. If there are bass voices use the fourth part; otherwise it may be added later. Try to put into the singing the rebellion of the innocent prisoner against injustice, as well as the anxiety of the girl for her pet, and the bird's longing for freer skies.

To Rosella, p. 30. *Form analysis:* A(a_1 a_2) A′(a_1 a_2') B(b_1 b_2) B′(b'_1 b'_2).

While learning this song count six beats to the measure. After it is familiar, think of it as two beats to the measure, with three impulses to each beat; its final rendition will be as two beats to the measure, with a long swing. If possible, sing with the accompaniment. This is a good typical example of Italian folk melody; it has the favorite rhythm, the characteristic soft, flowing quality, and beauty of melody. Bring out in singing these qualities: the rhythm, the sense of flowing grace, and the melody itself. The mood is rather sad, but the melody is more important than the words: let it speak for itself.

Uncheeda's Sleep Song, p. 32.

This song has no phrasing. Think of it as a five-measure period, and not as a possible three-motive structure. That is, the feeling mood should be continuous from the first chord tones until the last note dies away. Compare "Wah-wah-tay-see," *Fourth Book of Songs,* p. 58. The rhythm is peculiar because of the placing of the accents throughout. The mood combines a somewhat plaintive undercurrent with a call to battle. The warrior must sleep while he may.

This effect is frequently found in the music of the American Indians and of the Oriental races. The second and third parts are in the nature of a supporting harmonic basis for the melody and should be sung very softly.

Sadko's Fleet, p. 32. *Form analysis:* AB.

Key of *G* minor. There are no motive divisions in the two phrases. *Sadko,* the opera from which this song is taken, is based on a Russian fairy tale. Sadko was a wandering minstrel. He played so well on his little harp of maple wood that Volkhova, the sea king's daughter, fell in love with him and married him. They lived together in a marble palace until Sadko wished to visit his home and set sail with a fleet of ships laden with gold and pearls. Out at sea his ship suddenly stopped (here our song comes in) and was pulled to the bottom of the sea. Sadko had fallen into the hands of the sea king and must stay at the bottom of the sea and make music for the tyrant. In order to escape he played a dance so wild and exciting that the sea king and his court began to dance and could not stop. They whirled so wildly that they stirred up the ocean into a great whirlpool; ships were sucked into it and wrecked, and houses along the seashore were swept away. At last the sea king fell dead, Volkhova appeared and snatched the harp from Sadko's hand, and the minstrel and his sea-princess ascended to the surface of the ocean, were borne ashore, and lived happily ever after in their marble palace.

The Flower of China, p. 33. (*See* p. 100.)

The teacher should play or hear the accompaniment before undertaking to teach this song, in order that the minor mood may be distinctly felt. The song ends definitely in the major mood. Many of the older melodies of the European nations are in the five-tone scale; examine the "Skye Boat Song," *Fifth Book of Songs,* p. 26, as an example of a Scottish melody of this type.

Great Truths, p. 34. *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2)\ C(c_1\ c'_1)\ D(d_1\ d_2).$

Sing at sight in three parts. If there are no basses, the alto voices may carry the part indicated by the small notes. Sing with apparent solemnity—the idea is to make a joke with a perfectly serious face.

Yuletide Night, p. 36. (*See* p. 145.)

In this arrangement the melody is in the upper part until the last measure of the second staff; from there till the next to the last measure it is in the second part; in the last two measures it is in the upper part again. This song should by now be part of the class's permanent repertory.

Christmas Song, p. 37.

See p. 118. Sing as a familiar song.

Heave Ho, My Laddie, p. 38. (*See* p. 146.)

The melody in this arrangement is in the bass throughout the narrative parts, passing into the soprano in the refrain. If desired, the melody in the narrative (the parts marked *solo*) can be sung by one voice, the full chorus coming in on the refrain. This was the way in which the sailors sang their chanteys—a single voice sustaining the rhythm, and the whole group singing as they pulled.

October, p. 40. *Form analysis:* $A(a_1\ a_2)\ A'(a_1\ a_3)\ B(b_1\ b_2)\ C(c_1\ c_2).$

Bring out the two-motive effect in each phrase; "October, October," comes in as an answering motive to the descriptive antecedent. The only chromatic tones in the song that will need

special practice are in the last line of the first page. The syllables for the first two measures of this line are as follows:

(1) *sol——sol la-mi-re*
(2) *sol——mi fi-do-do*
(3) *mi-re-di-di do-fi-fi*
(4) *do-te-la-la re-re-re*

The mood of the song is apparent from the verse, and the structure and quality of the melody suggest the appropriate expression. Sing in the descriptive manner, with a lyrical touch on the repeated "October."

Hunting Song, p. 42. *Form analysis:* $A(a_1\ a_2)\ A(a_1\ a_2)\ B(b_1\ b'_1)\ A(a_1\ a_2)\ B(b_1\ b'_1)\ A(a_1\ a_2)$.

The strong rhythmic feeling of this song and the impulse of the first phrase will carry the class through the apparent technical difficulties presented by the relative time values. The numerous repetitions will make it possible to sing it with the freedom and spontaneity of a familiar song. Give it the robust swing and movement that words and tune demand. "Tally-ho!" is the huntsman's cry to urge on his hounds.

Water Lilies, p. 44. *Form analysis:* $A(a_1\ a_2)\ A(a_1\ a_2)\ B(b_1\ b'_1)\ A'(a'_1\ a'_2)$.

Sing with six beats to the measure. The two motives to the phrase are very distinct and their feeling contrast should be definitely established as the basis of the song's expression. Sing with a slowly blending effect to the tones, to fit the word-picture of the silent growth of the water-lilies toward blossoming and their dreamy beauty.

Bendemeer's Stream, p. 46. *Form analysis:* AB AB CD A'B.

Sing each phrase with unbroken motive effect. The regular and strongly marked rhythm will carry the singing along with little need for special help or direction. The words of this song are from Moore's long romantic poem, *Lalla Rookh.* The Bendemeer was supposed to be a river flowing through the rose gardens of Kashmir, a lonely and beautiful valley in Asia. Sing smoothly and reflectively, and let the melody express itself in the words.

The Dumb Wife, p. 48. *Form analysis:* $AB(b_1\ b_2)\ AB(b_1\ b_2)\ CD\ E(e_1\ e'_1)\ F$.

Its obvious melodic trend and simple harmonies make this song so clear and direct that it is only necessary for the first chord to be sung and the rhythm to be established for the class to sing it through without preparation. Remember that the value of this practice comes from the immediate and direct response to the suggestion of the notes and their relationships, that is, from real musical sight-reading. Sing to bring out the elements of humor and surprise.

Spin, Maiden, Spin, p. 50. (*See* p. 173.)

The Fairies Dance, p. 51. *Form analysis:* $A(a_1\ a_2)\ A'(a'_1\ a_3)$.

Sing the melody at sight, without the *sol-fa* syllables, thinking of it as a progression of tone groups in exact and varied repetition. Be sure, however, to sing it as the *feeling* repetition of these tone-group repetitions, instead of as mere note repetitions and variants. Make the process of singing this song from the notes the most musical possible. In this way genuine sight-reading capacity is developed. Sing the three stanzas to the melody until correct expression is attained; then add the humming accompaniment. To produce this, close the lips and sustain a soft and steady undercurrent to the melody. Sing in a delicate, rather mysterious

and fanciful way, with the clearest possible enunciation, to bring out the beauty of the verse. Read Keats's *La Belle Dame Sans Merci* to get the atmosphere.

Come, Come Away, p. 52. *Form analysis:* A(a_1 a_2) A′(a'_1 a'_2) B(b_1 b_2) C(c_1 c_2) A″(a_3 a''_2) A‴(a'_3 a'''_2).

This song, though by an Italian composer, has the flavor of an English glee. The similarity of the time relations throughout (two unequal tones to the beat, contrasted with two equal tones to the beat) makes this song easy to read. The melodic progressions are obvious and natural; after the first phrase is sung in all three parts, the class should be able to complete the song as far as the refrain on this impulse. Sing "On the Levee," *Fifth Book of Songs*, p. 10, where a similar time relation is found. The mood of this song is evident from the words. Be sure to catch the note of care-free wandering; it is a song of the open road, not the conventional song of Spring.

At the Loom, p. 54. *Form analysis:* AA B(b_1 b_1')A C(c_1 c_2)C′(c_1 c_2') D(d_1 d_1') E(e_1 e_2 e_2) AA.

The pupils should be divided into three carefully selected groups. First have all three groups sing the melody, memorizing it in order to give greater assurance to the lower parts. Then practice the lower parts separately if necessary. The chromatic passages, such as the one at the bottom of the first page, are easy to sing, because the lowest part follows the second through ear suggestion. The triplets on p. 55 should be practiced separately if there is any trouble in singing them smoothly. Some teachers may prefer to use this song as a sight-reading test for the more advanced classes. The song should be sung in absolutely uniform rhythm from beginning to end, variations in expression being secured by differences in tone volume. Bring out the idea of unceasing and orderly activity.

Lullaby, p. 56. *Form analysis:* A(a_1 a_2) A′(a'_1 a_3) BC.

Study all three parts at once. The holding notes of each part are the best guide for the other part or parts. The numerous after-beat tones and rests are best sung and observed by using the singing of the other parts as a guide. The teacher should count the rhythm aloud, the children singing in subdued tones until the song is learned with at least approximate accuracy. Sing in the soft, smooth manner suited to the lullaby. Those who sing the lower parts especially should be careful to keep their tones soft and flowing. They must come in accurately and with sure tone, but they must not come in with an effect of abruptness. Especially in passages where they repeat the words after the upper part, they must strive for a clear, but very gentle tone, almost like an echo. The mood is one of great delicacy and tenderness and can only be expressed adequately by careful attention to tone quality and to the total effect of all the parts.

Weep, Dearest, No More! p. 58. *Form analysis:* A(a_1 a_2) B(b_1 b_2) A′(a'_1 a_3) C(c_1 c_2).

It may be easier for the class to learn this song if they take the refrain first. Once the refrain has been sung, it will be easy to get the more difficult rhythm of the first motive. Have the class examine the song as a whole and study the motive and figure divisions as a basis for good expression. Bring out the sentiment of words and music mainly by singing the melody tunefully and with good *musical* expression. This is one of the songs where the melody itself supplies the mood and the words can do no better than reënforce it.

The Troika Bells, p. 59. *Form analysis:* A(a_1 a_2) A′(a'_1 a_2).

This song does not contain the rhythmic and melodic idioms that we think of as typically Russian, but the characteristic effect is evident when the song is sung. Although the key is major from beginning to end, the reaction of the rhythmic structure on the trend of the tones produces an almost wistful mood. Use this to bring out the idea of the dark night and the endless snow-fields, without losing the effect of joyous energy produced by the tonal continuity.

Oh, Come Unto Me, p. 60. (*See* p. 174.)

The Field, p. 61. *Form analysis:* A(a_1 a_1) B(b_1 b'_1 b_2).

In order definitely to establish the mood, hum the melody very softly and quietly. If there are no bass voices, the unchanged voices may hum the bass an octave higher than it is written. Sing the melody with the *sol-fa* syllables, with the lower parts as an accompaniment. Have the class make a careful study of the motive repetitions, either before or after learning the song. The repeated motive in the first line completes the first phrase. The repeated motive beginning on the third measure of the second line is merely a feeling repetition, not a feeling contrast, to the motive immediately preceding it. The phrase is completed by the motive beginning with the second measure of the last line. The singing should bring out the dramatic feeling of the text, but with the complete simplicity and absence of exaggeration that suits the folk ballad. The tragic note will be most clearly sustained by true and straightforward singing and perfect enunciation. Read such ballads as "Sir Patrick Spens" and "The Twa Corbies" to get the feeling.

Christmas Hymn, p. 62. (*See* pp. 81 and 172.)

The Bluebells of Scotland, p. 62. (*See* p. 176.)

Come, Thou Almighty King, p. 63. (*See* p. 97.)

Song at Dawn, p. 64. *Form analysis:* A(a_1 a_2)B C(c_1 c_1)D E(e_1 e_1) F(f_1 f_2).

The chromatic tones, in the order in which they come, are as follows: *le, fi, ri, te.* These may be written on the blackboard and the class asked to locate in advance the places where they occur in the song; or the song may be sung without this suggestive help, the syllables being used only if they prove necessary. Sing to bring out the feeling of the words; create the mood of joy in the splendor of the sunrise.

Boating Song, p. 56. *Form analysis:* A(a_1 a_2) A′(a_1 a_3) B(b_1 b_2) A′(a_1 a_3) B(b_1 b_2) A′(a_1 a_3).

Sing with assurance and intimacy. Take the melody first, adding the parts afterwards. The words set the mood of robust gayety. Sing with strongly marked accent, bringing out the swing of the rhythm.

The Kangaroo and the Cockatoo, p. 68. *Form analysis:* A(a_1 a_2) B(b_1 b_2) A(a_1 a_2) B′(b_1 b'_2) CC′ A(a_1 a_2) B(b_1 b_2) A (a_1 a_2) B′(b_1 b'_2).

Teach the melody first. Take care to bring in the lower parts with exact rhythmic coincidence. This is a nonsense song and should be sung to bring out the effect of inconsequence and absurdity. Light firm tone and good enunciation are necessary for effective singing.

Guide Thou Our Steps, p. 70. *Form analysis:* AB AB C(c_1 c_2) C(c_1 c_2) D(d_1 d_2) EF.

This may be sung as a unison song—its original form in the opera, *The Water Carriers,* from which it is taken. It should also be sung in three or four parts, depending on whether

or not there are bass voices in the class. In the average class, much practice will be necessary before it can be sung with good expression. Sing slowly, emphasizing the mood of reverence and faith.

In Venice, p. 72. *Form analysis:* A(a_1 a_2) A′(a_1 a_3) B(b_1 b_2) C(c_1 c'_1) D(d_1 d_2) C(c_1 c'_1) E(e_1 e_2) F(f_1 f_2) F′(f'_1 f'_2).

This is a program song and is difficult to sing without the piano accompaniment. Sing in the characteristic singing Italian manner, with two beats to the measure and a strong accent on each pulse tone. The mood is fully expressed in the words. The song when sung should give the impression that the singers *enjoyed* singing it.

Out on the Ocean, p. 75. *Form analysis:* A(a_1 a'_1) B(b_1 b'_1) C(c_1 c_1).

Sing with three beats to the measure, in long swinging rhythm. This is a selection from "Pinafore" and should be sung with a marked feeling for its tunefulness.

Bohemian War Song, p. 76. *Form analysis:* AA B(b_1 b'_1) B′(b''_1 b_2) C(c_1 c'_1) D(d_1 d_2) E(e_1 e_2 e_2 e_3) C(c_1 c'_1) D(d_1 d_2).

Sing rapidly, in spirited and martial style.

The Lonely Pine, p. 79. *Form analysis:* AA B(b_1 b'_1) A′.

This song is in the key of *A* minor. Sing it with the *sol-fa* syllables. The first phrase is as follows: *la-si-la-ti-do-ti-do-la-ti-si-mi.* The second phrase is the same, but let the class discover this for themselves as they sing. The fourth phrase gives variety by four figures in sequence, all of which are the same except the last. Be sure to hold the rests in the fourth and eighth measures the full time; otherwise the feeling of balance will be lost. This song is a tone picture; express in the singing the mood of rugged, lonely strength, and self-dependence.

An Old-Time Dance, p. 80. *Form analysis:* AA′ BCD(d_1 d_2).

The melody passes from the bass to the soprano at the end of the second line and again in the last four measures of the last line. At the first time of singing, better have the soprano voices sing the melody an octave higher than the bass clef and as written in the treble. Grace, daintiness, and the stately formality of an eighteenth-century court are all suggested by words and music. Remember that this is a *dance* and bring out accent and ryhthm with exact precision, without losing the effect of graceful and easy movement.

The Dream, p. 81. *Form analysis:* A(a_1 a_2) B(b_1 b'_1) C(c_1 c_1).

Sing the first phrase with the *sol-fa* syllables, as follows: *mi-la-la-ti-do-re-do-mi-mi-mi-mi-fi-la-sol-fi-sol-mi.* It may then be read with a neutral syllable, or the class may begin at the beginning again and sing the song through without the *sol-fa* syllables. Observe the distinct separation of each phrase into motives. Sing the repeated motive of the second phrase more quietly than the first. As the words indicate, this is a song of sleep and dreams. The mood is quiet, not sad, but rather questioning and wistful; the last line of the last stanza ends on a major tone and changes the mood of the music to suit the story. See p. 200 for the tale of Sadko, the minstrel.

Song of the Exile, p. 82. (*See* p. 152.)

Sing very slowly, to give the short three-measure phrases a more finished effect. Sing in three parts from the beginning, using the *sol-fa* syllables. The chromatic tones are *le, te,*

si, and *le*, in order as named: these syllables may be written on the blackboard for the class to refer to as they sing the song.

The Cheerful Heart, p. 83. *Form analysis:* $\underline{AA'}\ \underline{B(b_1\ b'_1)}\ A'$.

Take the time to establish the tones { *la* / *fa*, / *ti* } the first tones of the three upper parts, as this beginning is unusual. Leave the bass till later. Sing the whole song with the *sol-fa* syllables; the chromatic progression in the second and third lines of the third part is *sol-fi-fa-mi*. The phrase, "When all my soul is glad, How may the heart be sad?" should be sung with increasing speed and a stronger emphasis on each succeeding measure. Make a slight pause after the climactic fourth measure of this phrase. The mood is thoughtful rather than joyful, but with no trace of gloom.

Fairy Song, p. 84. *Form analysis:* $\underline{A(a_1\ a_2)\ A'(a_1\ a_3)}\ \underline{B(b_1\ b'_1)\ A''(a'_1\ a_4\ a_3)}$.

Sing both parts at sight without the *sol-fa* syllables. The fanciful, tripping character of the words exactly expresses the music.

Build Your House on the Rock, p. 86. *Form analysis:* $\underline{A(a_1\ a'_1)\ A'(a''_1\ a_1)\ A''(a_1''\ a'''_1)}$.

The repetitions of identical tone groups out of which this song is built give it the insistent quality which the words express. Sing it very simply, with clear enunciation.

The King of Thule, p. 87. *Form analysis:* $\underline{A(a_1\ a_2)\ B(b_1\ b_2)}$.

Key of *C* minor. The melody is in the bass. If there are no bass voices, ask a few of the unchanged voices to sing it. If possible, sing without the *sol-fa* syllables. The raised five in the soprano is called *si*. The words are by one of the great poets of the world. The class may be interested in finding and reading Longfellow's translation of this ballad. Sing simply, in ballad style, varying the expression of the stanzas to give a narrative effect.

Come O'er the Sea, p. 88. *Form analysis:* $\underline{A(a_1\ a_2)\ B(b_1\ b_2)\ C(c_1\ c_2)}$.

Sing at sight, with the words. Each phrase has two very short motives. This structure makes it necessary to sing slowly and with an approach to a blending effect. Keep the tone light and clear, to suit the idea of freedom and adventure.

Lovely Maiden, p. 89. (*See* p. 180.)

When Johnny Comes Marching Home, p. 90. *Form analysis:* $\underline{A(a_1\ a_2)\ A'(a_1\ a'_2)}\ \underline{B(b_1\ b'_1)C}$.

Key of *F* minor. If there are bass voices, let them sing alone, while the rest of the class listen. Occasionally sing as a unison song, bringing out the effect of rollicking high spirits.

The Smiling Spring, p. 92. *Form analysis:* $\underline{A(a_1\ a_2)\ A'(a'_1\ a'_2)}$
$\underline{B(b_1\ b_2)\ A''(a_1\ a''_2)\ A'''(a'_1\ a'''_2)}$.

This is a program song. Sing with a light tone, and not too fast. The sixteenth notes on page 93 look difficult, but if they are thought of as coming in on one beat this problem is simplified. The mood is that of the text.

Ten Little Indians, p. 94. *Form analysis:* $\underline{A(a_1\ a'_1)\ A'(a_1\ a_2)}\ \underline{A(a_1\ a'_1)\ A'(a_1\ a_2)}$
$\underline{A(a_1\ a'_1)\ A'(a_1\ a_2)}$.

Sing as a jingle, set to music that fits it.

Bright Summer, p. 90. *Form analysis:* A(a_1 a_2) A′(a'_1 a'_2) B(b_1 b'_1) C(c_1 c_2).

This is a program song, and as such can best be sung by selected soprano and alto voices. All the class may join when it is used in the regular work. Count four beats to the measure and bring out the long, slow swing of the rhythm. The tied notes on the last line, p. 96, are to be sung two tones against one. This rhythm is to be practiced separately. Be careful to keep the singing lightly descriptive.

Good Night, p. 98. *Form analysis:* A(a_1 a_2) B C(c_1 c_2) D(d_1 d_2). Coda.

Count six slowly to establish the time. The mood changes from fear and anxiety to security and content.

The Birks of Aberfeldy, p. 100. *Form analysis:* A(a_1 a_2) A′(a'_1 a_3) B(b_1 b_2) A′(a'_1 a_3).

It may be interesting to establish the effect of the bagpipe first, by humming the tones of the lower parts. Sing the entire melody without the *sol-fa* syllables. The last tones of each period (*re-la*) should be sung very softly. Be sure to keep the lower parts subdued in tone. Bring out the peculiar and characteristically Scotch rhythm. The words of this song are in the Lowland Scots dialect, in which most of Burns's best poems were written. Burns is usually ranked among the great *lyric* poets of the world; this means that his poems have a singing quality which makes them particularly well suited to musical settings. Most of them were in fact written to fit either old Scotch airs or music written by his friends. Such composers as Mendelssohn and Schumann wrote musical settings for them. Note the following Scots words and their English equivalents: *birks*—birches; *braes*—hillsides; *hing*—hang; *wa's*—walls; *fa's*—falls; *shaws*—thickets; *linns*—waterfalls; *burnie*—little brook; *weets*—wets. Sing lightly, with good enunciation and clear tone; bring out the mood of gay invitation.

Shepherd, See Thy Horse's Foaming Mane! p. 102. *Form analysis:* AA′ BC.

Before singing this song have the class notice that the tones in the melody of the first two verses are identical with those in the melody of the second two verses, but that the melody of the second two has the typical Hungarian rhythm; the change is in the time and not in the tones. The expression which is given the song as a whole depends largely upon the success with which this contrast is brought out in the singing. To make the contrast definite and to aid in establishing correct expression, sing a phrase of the first section and contrast it immediately with the corresponding phrase of the second. Try to bring into the singing of this ballad some of the spirit of the text. The shepherd really means to break up the wedding feast and carry off the bride; he is one of the wild riders of the great plains of Asia, and the music should sound as daring and reckless as he is. Read Scott's ballad, "Young Lochinvar" for a similar tale, with the setting in a medieval hall among knights and ladies.

Slumber Time, p. 104. *Form analysis:* AA′ B(b_1 b_1) A′.

Sing the melody first; then sing as a two-part song. When basses are introduced, it is necessary to practice the third and fourth lines before undertaking the song as a whole. The *sol-fa* syllables of the third phrase in the bass are as follows: *do-ti-te-la-la-le-sol-si-la-do-ti-la-re-ri*, etc. Sing with a gentle, gliding rhythm. Words and music alike have the lullaby mood of quiet and content.

The Tides, p. 105. *Form analysis:* A(a_1 a_2) A′(a_1 a'_2) B(b_1 b_2) A′(a_1 a'_2).

Use the experience with chromatic tones in "Slumber Time" in singing this song. Strength, stability, and smoothness are the three effects to be brought out in the singing.

Volga Boat Song, p. 106. *Form analysis:* A(a_1 a_2) A(a_1 a_2) B(b_1 b_1)C(c_1 c_2).

The note pattern of the first measure accounts for eight measures of the song—exactly half. It is the insistent recurrence of this figure which gives the note of strength to the melody. The other measures come merely as a contrast to this figure. The effectiveness with which the song is sung depends, from the standpoint of technic, upon the exact observation of the quarter rests as they come in after each figure or motive and upon the smoothness with which the tied notes are rendered. To get the mood, picture the wide flat country, with the great sluggish river flowing through it; the heavy boats; the plodding figures of the boatmen. The men were harnessed to the boats and walked along the shore drawing them, much as horses used to draw the old canal boats. The song suggests the tug and pull of the ropes, the sustained and patient effort of the boatmen. Try to catch the mood of slow strength and weary patience.

The Keel Row, p. 108. *Form analysis:* AA′ BB′ AA′.

This song is a Scotch *lilt* and should be sung in that spirit—spontaneously and with a sense of pleasure. Sing the sixteenth notes lightly but firmly. There should be little if any emphasis on the technical characteristics of the song.

Jutland Dance Song, p. 110. *Form analysis:* A(a_1 a_2) A(a_1 a_2) BA′ A′(a_1 a'_1) A(a_1 a_2).

Think of this song in two parts: the first, the invitation; the second, the dance. Sing the first with deliberation and with accent on each individual word, to give the effect of hearty welcome. The dance should go trippingly and rather fast. To get the mood, picture the scene; the village green and the dancers, the rising moon, the wild, gay notes of the fiddle. Be sure to keep the simple, straightforward folk-song atmosphere.

The Roof Tree, p. 111. *Form analysis:* A(a_1 a_2) A′(a_1 a'_2) B(b_1 b_2) A″(a'_1 a''_2).

This folk song should be sung with a touch of good-humored sturdy independence. Read Mackay's "The Miller of the Dee" to get the mood.

Our Flag, p. 112. (*See* p. 183.)

Spinning Song, p. 113. *Form analysis:* A(a_1 a_2) B(b_1 b'_1) C(c_1 c_2) D(d_1 d_2).

Key of *A* minor. Sing the first four measures with the *sol-fa* syllables. The third and fourth measures in the lowest part is as follows: *mi-fi-si-la-ti-la-la.* The class should be able to sing the rest of the song without the syllables. Count two beats to the measure and keep the tone smooth and the rhythm flowing. This is one of those minor songs which express a gay mood with an undercurrent of unrest.

Cradle Song, p. 114. *Form analysis:* A(a_1 a_2) A′(a'_1 a_3) B(b_1 b_2) C(c_1 c_2 c_3).

This lullaby is most unusual in effect. The first phrase is that of the conventional lullaby, smooth and soothing. The first motive in the next phrase is strongly descriptive, but the second passes back to the typical lullaby effect. The third phrase begins in the key of *C* minor and remains in that key throughout, with a strongly tempestuous descriptive effect. The fourth phrase continues the stormy mood through the first motive, shifting abruptly to the lullaby effect in the second. The last phrase, sung to "Bye, bye, lullaby" accentuates the soothing

note and completes the song. There is a fine basis for good singing, with marked contrasts in mood and expression. Use it as a program song.

Bonny Mary of Argyle, p. 116. *Form analysis:* A(a_1 a_2) A′(a_1 a_3) B(b_1 b_2) C(c_1 c_2) A(a_1 a_2) A″(a'_1 a_4).

Success in singing this song depends on bringing out the contrast between two uneven and two even tones to the beat and, in distinction from both, the syncopated effect of a short tone followed by a long one. This song is in the manner of the Scotch folk songs and should be sung simply, in folk-song style. Good clear enunciation and pure accurate tone are especially necessary in a song of this type, where words and music reënforce one another in mood.

Rose Marie, p. 118. *Form analysis:* AB C(c_1 c_2) D C(c_1 c_2) E F.

Some phrases of this song have two motives; others are undivided. Sing accordingly. There is such close harmony between the words and music that it may be well for the class to learn the words as a means of aiding them to sing the song at sight. Sing slowly, in ballad style. The words set the mood of light and rather fanciful tenderness.

Praise Ye the Lord, p. 120. (*See* p. 64.)

Night, p. 121. *Form analysis:* AB C(c_1 c_2) C(c_1 c_2) AC.

Sing slowly and with dignity, giving each tone individual quality. The mood is deeply religious.

In Spring, p. 122. *Form analysis:* A(a_1 a_2) A′(a'_1 a_3) B(b_1 b'_1) C(c_1 c_2) D.

This is a program song. Parts of several periods may be needed to perfect it. Do not try to do too much in any one lesson, but be content to gain a certain familiarity with it in the first and to bring out the finer shades of expression in subsequent periods. Use the *sol-fa* syllables to fix the modulating and chromatic tones, letting the class do as much in each period as they can accomplish without fatigue. The text fixes the mood; follow it for variations of feeling within the song.

Blow the Man Down, p. 124. *Form analysis:* AB CD.

It will be a good plan to assign the singing of the melody to a few voices, letting the whole class come in on the parts. Sing with marked accent on the first beat of the measure, rather slowly and emphatically, with a strong and lusty effect. The sustaining of the rhythm is the important thing.

Praise Ye the Lord, p. 126. *Form analysis:* AB(b_1 b_2) CDE(e_1 e'_1 e_2).

If there are no bass voices, the class as a whole may sing this song an octave higher than it is written. The *sol-fa* syllables for the first phrase are as follows: *mi-sol-re-mi-sol-re-mi-la-sol.* Observe carefully the quarter rests in the last phrase. The mood is one of religious exaltation and praise. The singing should express the greatest reverence, but *should not sound gloomy.* Keep the tone pure, clear, and not too loud, and the time exact.

Salute to Our Flag, p. 128. *Form analysis:* A(a_1 a_2) B(b_1 b_2) C(c_1 c_2) A(a_1 a_2) A(a_1 a_2) B′(b_1 b_2 b_3).

This song begins with all the parts in unison through the entire first phrase. Let all the class sing the melody through; then let them sing the part arrangement. The mood is a serious and reverent patriotism. The latter part of each stanza is a prayer, and should be sung to bring out that effect.

The Daffodils, p. 130. *Form analysis:* A(a_1 a_2) A′(a_1 a'_1) B(b_1 b_2) C(c_1 c_2) D(d_1 d_2 d_3).

Have the class read the poem first, in order that the singing may be dominated by the feeling of the words. In singing, be careful to observe the expression marks. The mood is a happily contemplative one; do not allow the singing to sound sad, or to drag. The poet is recalling an experience so joyous that at the mere remembrance of it his heart "dances with the daffodils." This phrase is the key to the mood.

A Happy Life, p. 132. *Form analysis:* A(a_1 a_2) B(b_1 b_2) C(c_1 c_2) D(d_1 d_2).

This is a setting of another great poem. With "The Daffodils" and "Faith of Our Fathers" it forms a group of guidance songs. "The Daffodils" is a song in praise of beauty; "Faith of Our Fathers" is an expression of loyalty to religious ideals; this poem presents the ideal of the happy life as that in which truth is the guiding principle and freedom the highest good. Have the class memorize the words. If possible, play the accompaniment, in order to bring out the full effect of the modulation. Sing with the meaning of the words in mind, with clear enunciation and firm tones. The mood to be expressed is serene self-dependence.

Faith of Our Fathers, p. 133. *Form analysis:* AB AB′ CD.

Sing with reverent enthusiasm, not too loudly, but with clear enunciation.

Lullaby, p. 134. *Form analysis:* A(a_1 a_2)B A′(a_1 a'_2)C DE A′(a_1 a'_2) C′F.

This is a program song, too difficult to be mastered in a single lesson. Sing lightly and delicately. The mood is playful as well as tender.

King of Kings, p. 136. *Form analysis:* A(a_1 a_1) B(b_1 b_2) C(c_1 c_2) D(d_1 d_2) A(a_1 a_2).

If there are no basses, the entire class should sing this as a unison song. Give the measures containing the rests their full value. Sing to bring out the idea of power and majesty.

The Evergreen, p. 137. (*See* pp. 104 and 153.)

Dumayerry, p. 138. *Form analysis:* AAB.

Sing very rapidly. The words have no more meaning than the nonsense syllables of a counting-out rime, like "Eeny, meeny, myny, mo." The use of the minor for nonsense effects is not uncommon in folk music.

The Cossack's Farewell, p. 139. *Form analysis:* A(a_1 a'_1) A′(a_1 a_2) B(b_1 b'_1) A′(a_1 a_2)

Key of *A* minor. Have the whole class sing this as a unison song, with both stanzas. If desirable, the boys may sing the part of Olis, the girls of Minka. The lower part can easily be added. The third phrase is in the major. The mood is minor throughout. Sing to bring out the dramatic effect of the words.

Rock-a-by Baby, p. 140. *Form analysis:* A(a_1 a_2) A′(a_1 a'_2) B(b_1 b'_1) A″(a_3 a'_2).

The melody passes into the bass in the third line and goes back into the soprano in the last measure of the fourth line. If there are no basses, all the pupils should sing the melody. Give the humming accompaniment a droning effect. Sing slowly and softly, with pronounced *legato* effect. Be sure to get the swinging rhythm, which is the chief charm of the melody. The words are an old English rime, and have probably been used to sing children to sleep for hundreds of years; they have the true folk quality of simplicity, with a touch of fun.

How Can I Leave Thee, p. 141. *Form analysis:* A(a_1 a_2) B(b_1 b_2) C(c_1 c_2) D(d_1 d_2).

Sing as a familiar song; some of the class will be sure to have heard it. This treatment will make it easier to get the real folk-song quality in the interpretation—a complete directness and lack of self-consciousness, with genuine pleasure in the singing.

Moorish Serenade, p. 142. *Form analysis:* A(a_1 a_2) A′(a_1 a'_2) BB′.

Before beginning to teach this song, observe that at the beginning the melody is in the second soprano. In order to bring it out properly, the other parts must be considerably subdued, especially the higher part, which is sung with "la" and should be almost, or quite, *staccato.* In the third line, when the melody passes into the soprano, sing with equal tone power to each part. Bring out this contrast clearly. The verses set the romantic mood of the song. Give it its full value in the interpretation.

Stars of the Summer Night, p. 143. *Form analysis:* A(a_1 a_2) B(b_1 b_2) B′(b_2 b_3).

Sing as a familiar song. Be sure to observe all the rests, giving the tones before them a somewhat cut-off effect. Sing slowly, rather softly, with particular attention to beautiful tone and clear enunciation.

The Mill, p. 144. (*See* p. 178.)

This is a solo for bass voices but it should occasionally be sung as a unison song for all the class, the unchanged voices taking it an octave higher.

Singin' Johnny, p. 145. *Form analysis:* A(a_1 a_2) B(b_1 b_2).

Bring out a strong contrast between the first and second motive of each phrase, in the usual chantey style. The first is sung rather quietly, the second with round, strong tones.

Alone, p. 146. *Form analysis:* A(a_1 a_2) B(b_1 b_2 b_2) C(c_1 c_2) C′(c_1 c_2) D(d_1 d_2) D′(d_1 d_3).

This is a program song. Except in advanced classes it will require practice through several lessons. The text sets the mood of sadness and loneliness.

Home from the Saeter, p. 149. *Form analysis:* A(a_1 a'_1) A(a_1 a'_1) B(b_1 b'_1) A′(a''_1 a'_1).

Sing in the simple, direct, folk-song manner. Try to picture the scene: the bleak hillside pastures with the autumn gale sweeping across them; the first snow white on the mountains; the rough dairy building where the butter and cheese has been made all summer; the group of herdsmen and the drove of cattle, ready to go back to the farmhouse in the valley, where preparation is being made for their return. This is a song of working people, with homely tasks and joys. Bring out in the singing the pleasure of the herdsmen in going back to their families.

Homeward on the Flowing Tide, p. 150. *Form analysis:* A(a_1 a_2) A′(a_1 a_3) B(b_1 b_1′) C(c_1 c_2). A″(a_1 a_4 a_4).

This is a program song, requiring special preparation and study. Sing in flowing style, following the expression marks carefully and varying the mood slightly to fit the text.

The First Tulip, p. 153. (*See* p. 185.)

The Cavalier's Song, p. 154. *Form analysis:* AB CD E(e_1 e_2) F GH G′I.

Sing as a unison song. Occasionally the bass voices may sing alone. This song takes its mood from the poem. Have the class read the verses and get the spirit in which they are to sing.

Dedication, p. 156. *Form analysis:* AB $C(c_1\ c'_1)$ D AB $C'(c''_1\ c_2)$ EF.

Have the class read the words of this song and discover their meaning. Then let them sing the melody with the feeling of the words in mind. The song is easily learned, but its adequate interpretation demands a feeling for its delicate beauty and for the mood which music and words express. It is suitable for programs and for use on special occasions.

Song of the Gypsy, p. 158. *Form analysis:* $A(a_1\ a_2)$ $A'(a_1\ a_3)$ $B(b_1\ b_2)$ $C(c_1\ c_2)$ $C'(c'_1\ c_3)$.

This is a special song; it may be best to have only the higher voices sing it, while the others listen. It should be considered a study in interpretation and needs the piano accompaniment to bring out its full possibilities. The Oriental influence is clearly evident in the melody. The mood is the gayety of the wild forest rovers; it must have a touch of the exotic and strange to give the right effect.

A Brown Leaf, p. 159. (*See* p. 185.)

Lullaby of an Infant Chief, p. 160. *Form analysis:* $A(a_1\ a_2)$ $B(b_1\ b_2\ b'_2)$ $C(c_1\ c_2)$ $D(d_1\ d_2)$ $E(e_1\ e_2)$ $F(f_1\ f_1)$ G.

Sing softly, with each word clearly enunciated.

Confession, p. 162. *Form analysis:* $A(a_1\ a_2)$ $B(b_1\ b_2)$ $C(c_1\ c_2)$ $D(d_1\ d_2)$ $A(a_1\ a_2)$ $B(b_1\ b_2)$.

This melody is taken from Schumann's piano suite, "Carnaval." It has many of the characteristics of the Scottish folk music and has been fitted with words which fit the rhythm as well as the mood. The melody should be established for the class by the singing of a few of the best soprano voices; the lower part may then be practiced separately, and the two parts should not be sung together till both are thoroughly familiar. In the melody the definite character of the note before the rest should be brought out sharply in order to get the intended effect. Special care should be taken to bring out the beauty of both words and music.

Peter, Peter, p. 164. *Form analysis:* AB AC A′B′ A′B′.

If there are no bass voices, the melody, which is written in the bass, should be sung as a unison song, an octave higher. It should be repeated several times in order definitely to establish the rhythm for those who are to sing the other parts. The singing should bring out the humorous mood rather strongly.

Fisher, Fisher, p. 166. *Form analysis:* $A(a_1\ a_2)$ $A'(a'_1\ a_3)$.

Sing the melody as a unison song, being careful to observe the rests. This song can be sung with proper effect only where there are bass voices, but as the range in the bass is only over the four tones from *F* to *C* these should not be difficult to find. Sing the lower part as an accompaniment, with strong accent on the first tone of each measure. The singing should bring out the note of mysterious impending danger which runs through the vigorous movement of the melody.

Transformations, p. 167. (*See* p. 184.)

Lift Thine Eyes, p. 168. *Form analysis:* $A(a_1\ a_2)$ $B(b_1\ b_2)$ C DE$(e_1 e'_1\ e_2)$ $A'(a_1\ a_3)$ $B'(b'_1\ b_2)$ $F(f_1\ f_2)$

This song will require serious study and will occupy parts of many lessons. It should become a permanent musical possession of every pupil.

Springtime, p. 170. *Form analysis:* $A(a_1\ a'_1)\ B(b_1\ b'_2\ b''_1)\ C(c_1\ c'_1)$.

This is the opening chorus of Smetana's opera, *The Bartered Bride.* The mood is very gay.

Autumn Days, p. 171. *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2)\ C(c_1\ c'_1)\ D(d_1\ d_2)\ A(a_1\ a_2)\ B'(b'\ b'_2)$.

Sing for contrast with "Springtime." The mood is distinctly sad. For similar contrast effects, see pp. 22 and 23, 82 and 83, and 144 and 145.

Oh, the Land That We Love, p. 172. *Form analysis:* $A(a_1\ a_2)\ A'(a_1\ a_?)\ B(b_1\ b_2)\ A''(a_1\ a_4)$.

See p. 134 for similar chromatic problems. Follow the expression marks closely and sing to bring out the spirit of the words—hearty and vigorous patriotism.

The Bluebird, p. 174. *Form analysis:* $A(a_1\ a_2)\ A'(a_1\ a_3)\ B(b_1\ b'_1)\ A'(a_1\ a_3)$.

The resemblances between the first, second, and fourth phrases make it necessary to vary the expression in order to bring out the poetic quality of this song. Use the suggestion of the words—the feeling awakened by the bird's song is joyous anticipation. The expression for the second stanza should be slightly varied from that for the first, following the variation in the thought.

School Days, p. 175. *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2\ b_3)$.

The three parts should be read at sight, as a test of ability in three-part singing. At the first reading it may be necessary to take a slower tempo than that to be used later. Sing in a simple, straightforward manner, noting carefully the marks of expression and bringing out the feeling of the words.

Venetian Song, p. 176. *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2)\ A(a_1\ a_2)\ B(b_1\ b_2)\ C(c_1\ c_2)\ B'(b_1\ b'_2)$.

In the opening period of this song, the melody is in the bass; in the second period the same melody is repeated in the soprano and continues there until the end of the song. Unless there are a number of good bass voices, the melody should be sung clear through as a unison song, in both stanzas, until it is thoroughly familiar. It may be better not to add the parts until the bass voices are developed, when the song may be taken up again and sung with the complete part arrangement. This song is distinctly in the Italian folk-song style and should be sung lightly and smoothly, with a definite sense of its *singing* quality and of pleasure in the act of singing it.

At Evening, p. 179. *Form analysis:* AB AB.

Bring out the mood of serenity and content.

Golden Slumbers Kiss Your Eyes, p. 180. *Form analysis:* AA′ BC $D(d_1\ d_2)$ E.

Take care that the broad intervals in the last line are not sung with too much force. The entire song should, of course, be sung softly, and the last line has a *diminuendo* effect. Thomas Dekker was an English dramatist who lived in Shakespeare's time. The songs scattered through his plays include a number of beautiful lyrics like the poem used here.

Good Night, Ladies, p. 181. *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2)\ C(c_1\ c_2)\ C'(c_1\ c'_2)\ C(c_1\ c_2)\ C'(c_1\ c'_2)$.

Sing in familiar style, heartily and merrily.

Hunting Song, p. 182. *Form analysis:* $A(a_1\ a_2)\ A'(a_1\ a'_2)\ A''(a'_1\ a_3)\ A''(a'_1\ a_3)\ B(b_1\ b'_1\ b''_1\ b_2)\ C(c_1\ c_2)\ C'(c_1\ b_2)$.

Sing the first part as a unison song, until the bass voices are sufficiently developed. The first two pages are sung in narrative style, the last two a little faster, with the hunting calls brought out roundly and a good decisive swing on the repeated "A-hunting we will go." *Tantivy* means "Full speed."

Speed Away, p. 186. *Form analysis:* A(a_1 a_2) B CC′ A′(a_2 a_2) D.

Sing to bring out the mood of the verse. Have the class read the text and note before beginning to sing. Let them bring out the changes of expression within the stanzas.

Lift Thy Head, p. 187. (*See* p. 195.)

Johnny Sands, p. 188. *Form analysis:* A(a_1 a_2) B(b_1 b_2) A(a_1 a_2) B′(b_1 b_3) B″(b_3 b_4) C(c_1 c_2)D A(a_1 a_2) B′(b_1 b_3) B″(b_3 b_4).

Learn first as a unison song. The boys carry the bass melody in the first and third lines on p. 188, the girls sing the second line on p. 188 and the top line of p. 189. The boys finish page 189 to the last measure, where the girls take the melody and finish the song, observing the rest in the second measure of the last line while the boys sing, "Says she, 'My love, I will' ". The parts may be added in subsequent lessons. This is a humorous song and should be sung in a thoroughly light-hearted style, with appropriate dramatic touches, and with clear enunciation.

The Forget-Me-Not, p. 191. *Form analysis:* A(a_1 a_2) B(b_1 b'_1) C(c_1 c_2).

Key of *F* minor. This is a program song. Let several of the higher soprano voices sing it as a pattern for the class. The singing should bring out the variations in feeling in the text.

Luck a Traveling, p. 192. *Form analysis:* A(a_1 a_2) A′(a_1 a'_2) B(b_1 b_2) B′(b_1 b_3) A(a_1 a_2) A′(a_1 a'_2).

Teach the melody first. Add the parts subsequently, taking as many lessons as necessary to get smoothness and finish in the interpretation of the gay, comradely mood.

The Linden Tree, p. 194. *Form analysis:* A(a_1 a_2) A′(a_1 a'_2) B(b_1 b_2) B′(b'_1 b_3 b'_3).

Concentrate on singing the triplets as three even tones to the beat. Sing the melody only —it is the important part of this song. The four-part arrangement may be used as an accompaniment if there is a piano. Some schools may prefer to use this permanently as a unison song, but once the melody is familiar the other parts may be sung, all three at once, as a sight-reading test in part singing. In some classes it may be necessary to practice the parts separately. This is one of those famous songs which, like certain great poems and great pictures, should be made a part of every child's educational experience. The singing should aim at the perfect expression of the melody; this will best bring out the meaning and mood of the words and the whole spirit of the song.

In Aragon, p. 196. *Form analysis:* A(a_1 a'_1) B(b_1 b_2) C(c_1 c_1) D(d_1 d_1 d_2).

Sing this song first with two parts and then with three parts to the end of the first phrase. Take up the second phrase as a special study in sight reading. Then go back and sing the first two phrases in all three parts from the beginning. Complete the song in this way, a phrase at a time. It makes a fine study in contrasting time relations. The mood is one of wild gayety with a hint of strangeness and exotic color. The "rink-a-tink" effect should be kept rather subdued. It is intended to help in creating the atmosphere of the song and will

best do so if not too sharply enunciated or emphasized; it should have a rather resonant, pulsing effect.

At Twilight, p. 199. *Form analysis:* $A(a_1\ a_2)\ A'(a'_1\ a'_2)\ B(b_1\ b_2)\ C(c_1\ c_2)$.

Sing as a unison song. If there is a piano available, use the four part arrangement as an accompaniment. Sing "Spin, Maiden, Spin," *Fifth Book of Songs*, p. 50, in review. This song should be sung very simply, with as good tone as the class can achieve.

Decoration Day, p. 200. *Form analysis:* $A(a_1\ a'_1)\ A(a_1\ a'_1)\ B(b_1\ b_2)\ A(a_1\ a'_1)$.

Sing with a definite *legato*. Bring out the mood of tenderness.

The Days of Youth, p. 202. *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2)\ C(c_1\ c_2)\ D(d_1\ d_2)$.

Sing to bring out the mood of regret.

The Wind Blows Out of the West Country, p. 203. *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b'_1)\ A'(a_1\ a_3)$.

The best effect can be secured by singing as a unison song. Bring out the quiet sadness that gives this folk song its quality; this is best done by simplicity of expression, and slightly greater emphasis (*not* louder tone) on the words which repeat in one stanza after another and thus crystallize the mood. Compare with "The Bird's Song," *First Book of Songs*, p. 14, *Manual*, p. 41.

The Humming Bird, p. 204. (*See* p. 73).

Have the class hum the lower parts before the melody is sung; then add the melody, very softly.

Goodby, My Lover, Goodby, p. 205. *Form analysis:* $A(a_1\ a_2)\ A'(a'_1\ a_3)\ BB'\ BC$. Let the class sing this as a familiar song, with as much freedom and spontaneity of expression as they will put into it.

Loch Lomond, p. 206. *Form analysis:* $A(a_1\ a_2)\ B(b_1\ b_2)\ A'(a_3\ a_2)\ B(b_1\ b_2)$.

Although this song will probably be familiar to many of the class, it should be used for sight-reading study and the further development of part singing. Note the following words in the Scots dialect: *Loch*—lake; *Ben*—mountain; *braes*—hillsides; *gae*—go; *Hieland*—Highland; *kens*—knows; *waefu'*—woeful; *frae*—from; *greetin'*—weeping. The verses are supposed to be the farewell of a Scottish soldier, dying in an English prison, to his wife, who had come to visit him.

Mother Goose Nonsense, p. 208. *Form analysis*: (1) $A(a_1\ a_2)\ B(b_1\ b_2)\ A(a_1\ a_2)\ B(b_1\ b_2)\ A(a_1\ a_2)B(b_1\ b_2)\ A(a_1\ a_2)\ B(b_1\ b_2)$.

(2) $A(a_1\ a_2)\ A'(a_1\ a_3)\ A(a_1\ a_2)\ A'(a_1\ a_3)\ A(a_1\ a_2)\ A'(a_1\ a_3)$.

(3) $A(a_1\ a_2)\ A'(a_1\ a'_2)\ A(a_1\ a_2)\ A'(a_1\ a'_2)$.

(4) $A(a_1\ a_2)\ A'(a'_1\ a_2)$.

Carefully observe the structure of this song before presenting it. The melody of the first three lines is repeated three times in the lines following. The alto is repeated twice, the contralto is repeated once, and the bass joins in on the last page to add to the climax of the song. The class should thoroughly understand these repetitions in order to facilitate their

learning and memorizing the song. Do not treat it as a problem in sight reading. Those who are to sing each of the four parts should learn the single melody they are undertaking to sing, and then each of the different parts should be added to the soprano, in its proper order, as the singing of the complete song proceeds. The song should be sung with a sense of enjoyment, in a recreational mood.

The King of the Jungle, p. 211. (*See* p. 177.)

Bella Napoli, p. 212. *Form analysis:* A(a_1 a_2) A′(a'_1 a'_2) B(b_1 b'_1) C(c_1 c_2) C′(c_1 c'_2).

This is one of the well-known Italian folk-songs. Sing it lightly and merrily.

The Old Stage Coach, p. 213. *Form analysis:* A(a_1 a_2) A(a_1 a_2) B(b_1 b'_1) A′(a_3 a_2).

This song can be sung with the best effect only when there are bass voices to carry the melody through the measures where it passes into the bass. It may be sung without basses if girls' voices sing the melody in these measures an octave higher than written. The mood is lively and humorous.

Merry Lark, p. 214. *Form analysis:* A(a_1 a_2) B(b_1 b_2) C(c_1 c_2) A(a_1 a_2) D Coda.

Because of the delicacy and the high range of this song it will be better to have it sung by selected high voices and used as a program song. Later the rest of the class may join in. The singing should be kept light, easy, and almost ethereal in effect. Beautiful tone is essential.

Song of the Plain, p. 216. *Form analysis:* A(a_1 a_2) A′(a_1 a'_1).

The peculiar syncopated effects of this song demand the rhythmic structure of the text as a vehicle. Both words and music have the mystery and romance of the East; sing to bring out this effect. See p. 206, "Shepherd, See Thy Horse's Foaming Mane."

Home, Sweet Home, p. 217. *Form analysis:* A(a_1 a_2) A′(a_1 a'_1) B(b_1 b_2) B′(b_1 b'_2) CB(b_1 b'_2).

Let the class sing this old song with renewed familiarity. Their interest in it should grow out of the fact that they know it and enjoy singing it, rather than out of its introduction as a sight-reading problem.

Turn Ye to Me, p. 218. *Form analysis:* AB AB CC′ C″B.

The melody of this song has such pathos, charm, and originality that all the pupils can unite in appreciating its haunting beauty. It may be well to have it sung at first by selected voices, able to carry the high notes of the second half. Later, when the entire class has become familiar with it by hearing it, the first half may be sung in unison, the high part taken by the selected voices, and the last phrase sung in unison. The peculiar appeal of this song is in a quality found in much Celtic music and poetry, whether Highland Scottish, Irish, or Welsh. Have the class read Yeats's "The Lake Isle of Inisfree," as a poetical example of the same type of artistic effect.

Drink to Me Only with Thine Eyes, p. 220. *Form analysis:* AA B(b_1 b_2)A.

Sing as a unison song. Take it for granted that all the class have heard this song, and approach it with the attitude of familiarity. The words are by an English dramatist of Shakespeare's time. Compare them with those of "Age and Youth," p. 24, and "Golden Slumbers," p. 180. Jonson wrote other beautiful short poems of this type; Dekker's lyrics are especially fine; and Shakespeare's songs, such as "Under the Greenwood Tree," "Blow, Blow, Thou

Winter Wind," and "Hark, Hark, the Lark," are familiar to everyone who loves poetry. Most of these songs by playwrights were used in the course of the play and sung either to specially composed music or to popular tunes of the day. Some of Shakespeare's songs and Jonson's have been set by the great composers. The class may be interested in trying to find some of these settings: suggest Haydn's "She Never Told Her Love," Schubert's "Hark, Hark, the Lark," "Who Is Sylvia?" and others which are likely to be accessible in records, collections, or elsewhere. Have this song sung with a sense of its beauty and simplicity, with clear, light, delicate tone and good enunciation.

The remaining songs in this book are familiar songs and hymns. The class should not be asked to sing them with the idea of sight reading in mind. If they do not know them, they should learn them by the imitative memory process, concentrating on the songs as music, the expression of a feeling mood. They should sing them with the idea of committing them to memory, and retaining them as a permanent musical possession. Form analyses of all are given below.

A Song for Christmas, p. 221. (*See* p. 118.)

Evening Hymn, p. 222. *Form analysis:* A(a_1 a_2) B(b_1 b_2).

Forth in Thy Name, p. 223. *Form analysis:* A(a_1 a_2) A′(a_1 a'_2).

To God on High, p. 224. *See* p. 141.

The Strife Is O'er, p. 225. *Form analysis:* AA′ AB.

All Through the Night, p. 226. *See* p. 92.

It Came upon the Midnight Clear, p. 227. *Form analysis:* A(a_1 a_2) A′(a_1 a_3) B(b_1 b_2) A″(a'_1 a_3 a_3).

A Song of Praise, p. 228. *See* p. 92.

A familiar melody with new words.

Let All on Earth Their Voices Raise, p. 229. *Form analysis:* A(a_1 a_2) B(b_1 b_2) C(c_1 c_2) D(d_1 d_2).

Flow Gently, Sweet Afton, p. 230. *See* p. 119.

Sovereign Ruler of the Skies, p. 232. *Form analysis:* A(a_1 a_1') B(b_1 b_2)

God's Power, p. 233. *Form analysis:* A(a_1 a_2) A′(a_1 a'_2) B(b_1 b'_1) C(c_1 c_2).

Now Thank We All Our God, p. 234. *Form analysis:* A(a_1 a_2) A(a_1 a_2) A′(a'_1 a_3) B(b_1 b_2).

O Mother Dear, Jerusalem, p. 235. *Form analysis:* A(a_1 a_2) A′(a_1 a_3) B(b_1 b_2) A″(a'_1 a_4).

When All Thy Mercies, p. 236. *Form analysis:* A(a_1 a_2) B(b_1 b_2).

Rise My Soul, p. 237. *Form analysis:* A(a_1 a_2) A(a_1 a_2) B(b_1 b_2) A′(a_1 a'_2).

A Prayer, p. 238. *Form analysis:* A(a_1 a_2) B(b_1 b_2) C(c_1 c'_1) D(d_1 d_2).

Lead, Kindly Light, p. 239. *Form analysis:* A(a_1 a_2) A′(a_1 a_3) B(b_1 b_2) C(c_1 c_2).

Come. My Soul, p. 240. *Form analysis:* AB(b_1 b_2) AB′(b'_1 b_3).

Pilgrims, p. 241. *Form analysis:* A(a_1 a_2) A(a_1 a_2) BA(a_1 a_2).

Star-Spangled Banner, p. 242. *See* p. 91.

America, p. 244. *See* p. 81.

BIOGRAPHICAL NOTES ON COMPOSERS

Abt, Franz (1819-1885), a German composer of popular songs of which the best known is perhaps "When the Swallows Homeward Fly."

Arne, Dr. Thomas Augustine (1710-1778), was an English composer, who wrote many operas, hymns, and popular songs, of which the best known is "Rule Britannia."

Bach, Johann Sebastian (1685-1750), was a German composer and is considered by many the greatest musician who ever lived. He was a master of the organ and piano, and a good violinist. He held many important official positions in the German musical world, and was the founder of modern musical theory. His claim to immortality rests on his compositions for the organ, piano, and voice. These are distinguished for their complexity and expressive nobility. He did not write much for the orchestra, which was mainly developed after his time, but many modern composers have arranged his organ compositions for orchestral production, which alone can do justice to their grandeur.

Among his most famous works are *The Passion According to St. Matthew* and *The Christmas Oratorio*, from which "A Song for Christmas." *Fifth Book of Songs*, p. 221, is taken.

Arnold, Samuel (1740-1802), an English composer of opera and oratorio, was one of the earliest of a long line of distinguished but not supremely great English musicians. His melodies which show the influence of English folk song, are charming and graceful.

Auber, D. F. E. (1782-1871), a noted French composer of opera. Many of his melodies, are appealing and popular.

Balfe, Michael William, a noted Irish composer (1808-1870), was also a singer and violinist. He wrote numerous operas, of which one, "The Bohemian Girl," is still a popular favorite.

Barnby, Joseph (1838-1896), was a noted English organist, conductor, and composer. His hymns are his best compositions.

Baumfelder, F. A. (1836-1890), German composer, pianist, and teacher.

Beethoven, Ludwig von, German composer (1770-1827), is, like Bach, considered one of the great musicians of all times. He composed in all forms for the voice (songs and opera), violin, piano, flute, string quartet, and orchestra. His nine great symphonies are his masterpieces. His melodies, especially in the slow movements of his sonatas and symphonies, are song-like in form and spirit and reflect the influence of German folk song.

Beethoven's life was saddened by misfortunes, particularly deafness. During his later years he was completely deaf and during this time many of his greatest works were written.

Benedict, Sir Julius, English composer (1804-1885), wrote numerous operas and cantatas and was knighted in recognition of his attainments.

de Beriot, A. C. (1802-1870), a Belgian musician, was a great virtuoso on the violin. He also composed songs and music for the violin.

Bishop, Sir Henry (1786-1855), was a noted English composer of songs, cantatas, and operas. The song, "Home, Sweet Home," *Fifth Book of Songs*, p. 217, is attributed to him, but he did

not write it. He put it into his opera "Clari," 1822, but it was composed by a young American actor and song-writer, John Howard Payne, who was playing in England at the time. Bishop's songs are flowing and graceful in style and reflect the influence of English folk song.

Bizet, Georges (1838-1875), was a noted French composer of opera and instrumental music. He is best known for his opera *Carmen*, the scene of which is laid in Spain and the music of which is powerfully colored by Spanish folk song.

Boïeldieu (1775-1834) was a noted French composer of light operas, of which the best known is *La Dame Blanche.*

Bortniansky (1752-1825), was a Russian composer, mainly of opera and church music. He is known chiefly by one exceptionally beautiful melody, the "Vesper Hymn."

Braham, John English composer (1774-1856), was at first a famous operatic tenor. Later he wrote songs and then whole operas, which were really only series of songs on the model of "The Beggar's Opera." His most famous song was "The Death of Nelson."

Brahms, Johannes, German composer (1833-1897), is the third of the great German trio Bach, Beethoven and Brahms, often known as "the three B's." Brahms, like Beethoven, composed in all forms, but his works for the voice are confined to songs and oratorios. He wrote, only four symphonies, but these take rank with those of Beethoven. Brahms was particularly fond of German and Hungarian folk tunes and harmonized many of them. His fine "Fest Overture" has four student tunes as its principal themes.

"At Twilight," *Fifth Book of Songs*, p. 199, is a beautiful example of Brahms's harmonization of a German folk tune.

Carey, Henry (born late in the 17th century—d. 1743), was an English composer of popular songs of which "Sally in Our Alley" is the best known. The tune of "God Save the King," the British national anthem, which is also the tune of "America," has been attributed to Carey, but it is certain that he did not write it, but adapted it from a folk tune of uncertain origin, probably Scotch.

Chadwick, G. W. (1854-), a noted American composer. He has written some fine songs and instrumental music, but his greatest service to music has been as an educator. For many years he has been the director of the Boston Conservatory of Music and has exerted in that position a notable influence for good in American music education.

Cherubini, Luigi (1760-1842), was a celebrated Italian composer, and one of the great masters of Italian music. He composed numerous operas from one of which, *The Water Carrier*, the song, "Guide Thou Our Steps," *Fifth Book of Songs*, p. 70, is taken. He also composed a great deal of church music, chamber music, etc. His melodies are lofty and noble in character,but less distinctively Italian than those of Verdi and Donizetti.

Chopin, Frédéric F. (1809-1849), a native of Poland, is known as the world's greatest composer for the piano. His music is distinguished, rhythmically varied, harmonically rich, and melodically expressive. Like that of all the great composers it was profoundly influenced by the folk songs of his native country, and the melodic and rhythmic idioms of this folk melody abound in his works.

Cui, Cesar (1835-1918), was one of a little group of Russian composers who in the latter part of the 19th century dedicated themselves to the advancement of Russian music, with the result that the most significant contribution to the music of the world during the years 1890-1915 was the work of Tschaikowsky, Rimski-Korsakov, Glazunov, Moussorgsky, and others

of this school. Cui's own contribution was comparatively small, consisting mostly of salon pieces of grace and charm, rather than depth and power. His influence as a teacher was of the greatest importance.

Donizetti, Gaetano (1797-1848), celebrated Italian composer of operas, of which the best known is *Lucia di Lammermoor*, a musical setting of Sir Walter Scott's *The Bride of Lammermoor*. Donizetti's melodies are florid and highly ornamented, like those of most of the typical Italian composers.

Dvorák, Antonin (1841-1904), a celebrated Bohemian composer, was, like so many of the great composers, born of humble parents and achieved his high position solely as the result of his genius, character, and industry. In the latter part of the 19th century he came to the United States, where he taught, conducted, traveled, and composed some of his finest works, especially the *American Quartet* and *New World Symphony*. These were written under the inspiration of our Indian and Negro melody, of which Dvorák was a great admirer. Even in these, however, Dvorák showed his love for the beautiful folk melodies of his homeland, using some of them as themes. The famous "Largo" from the *New World Symphony* is a Bohemian folk tune, almost note for note.

Dykes, John B. (1823-1876), an English clergyman and musician, the composer of many hymns and anthems.

Elliott, J. W., was an English composer. His songs for children, particularly his settings of Mother Goose rhymes, are classics of their kind.

Fesca, Alexander (1820-1849), was a German composer. He wrote popular instrumental music and songs, chiefly of a graceful folk-song type.

Foster, Stephen C. (1826-1864), was a noted American composer. His songs have become so popular that they justly deserve the title of American folk songs. Most of them are written in the negro dialect and express some phase of the universal love for home.

Franz, Robert (1815-1892), was a celebrated German composer. He confined his efforts to the composition of songs, of which he wrote more than three hundred. As a song writer, he is in the foremost rank. His melodies express every shade and variety of emotion, with a passionate beauty which makes them unforgettable. "Dedication," *Fifth Book of Songs*, p. 156, is a typical example, and is considered one of the most beautiful songs ever written.

Gade, Niels W. (1817-1819), the most noted Danish composer. He wrote for orchestra, piano, and voice. He is sufficiently characterized as "the Danish Mendelssohn." His melodies are pleasing and graceful.

Gaul, Alfred R. (1837-1913), an English organist and composer. His works are chiefly oratorios, cantatas, and songs.

Genée, Richard (1823-1895), a German musician, most of whose work was done in connection with the theatre. He wrote operettas and songs.

Giardini, Felici di (1716-1796), Italian musician. He was a noted violinist. The famous hymn, "Come, Thou Almighty King," *Fifth Book of Songs*, p. 83, is his best-known composition.

Gilchrist, W. W., American composer of songs, cantatas, and piano pieces. His melodies have a characteristic and original flavor which make them deservedly popular.

von Gluck, C. W. (1714-1787), a celebrated German composer, was one of the greatest writers of opera. In his early years he wrote a large number of operas in the florid, over-embellished Italian style. These have perished completely, even their names being forgotten.

Comparatively late in life, he collaborated with the poet Calzabigi, his librettist, in producing a series of classic operas, based on Greek myths and hero tales. Among the most famous of these are *Orpheus and Euridice*, *Iphigenia in Aulis*, and *Alceste*. In these his melodies are simple, and of a lofty dignity and nobility suited to their subjects. "Evening Song," *Fifth Book of Songs*, p. 12, is a typical example.

Of late von Gluck's operas, which for years were neglected, have been revived all over the world, and their beauty has made them as popular as when they took the musical world by storm one hundred and fifty years ago.

Godard, Benjamin, was a noted French composer of instrumental and vocal music. "Berceuse" *Fifth Book of Songs*, p. 200, is his most popular composition.

Gollmick, Carl (1796-1866), a German composer.

Gomes, A. C. (1839-), a noted Brazilian composer of opera, has produced works which have acquired an international reputation. His melodies are original and graceful.

Gounod, Charles F. (1818-1893), was a celebrated French composer. His opera "Faust," is frequently produced and his church music is widely known and liked.

Grétry, André E. M. (1741-1813), was a celebrated French composer and one of the great names in the history of French opera. Since the style in operas, so to speak, has greatly changed since his day, his really fine and beautiful music is seldom heard.

Gretchaninoff, A., a noted Russian composer of religious and secular songs. He belongs to the younger generation of Russian composers. His songs are characterized by great feeling and expressive beauty.

Grieg, Edvard (1843-1907), a celebrated Norwegian composer who wrote many popular songs, piano compositions, and orchestral works. His melodies, while original, reflect vividly the spirit of Norwegian folk melody, and are frequently couched in its melodic and rhythmic idioms. His music, like that of Mendelssohn, is striking and pleasing rather than profound.

Händel, Geo. Frederick (1685-1759), a great German composer of operas, songs, chamber music, and oratorios, of which the latter constitute the basis of his claim to immortality. The greatest of these is *The Messiah*. This, like all his other oratorios, was written in England, where he went in 1710 and lived the rest of his life. His melodies are noble and dignified and full of deep emotion. Perhaps his best-known composition is the "Largo," an air from his opera *Xerxes*, which has been arranged for orchestra and for violin, organ, and other instruments.

Haug, Gustave (1871-), German composer, organist, and conductor.

Hauser, M. (1822-1887), a Hungarian violinist, famous in the middle years of the last century.

Haydn, Franz Joseph (1732-1809), was a German composer. Haydn is one of the great names in the history of music. He wrote songs, oratorios, operas, and instrumental music for the piano, violin, string quartet, and orchestra. His greatest contribution was the development of the form of the symphony to its present proportions. He was for a time the teacher of Beethoven, and the nine immortal symphonies of the latter were the result.

Haydn's melodies are gay, lively, and frequently of the simple folk-song type. His masterpiece was his oratorio, *The Creation*, which is still frequently sung by choral societies.

Hérold, L. J. F. (1791-1833), a noted French composer of light opera. His best-known work was *Zampa*, the overture to which is still a favorite. His melodies are for the most part gay and lively.

Heymann-Reineck, C. (1852-), German pianist, teacher, and composer.

Hiller, A. (1728-1804), a German musician, singer, teacher, concert-director, composer, and writer on music. His works included compositions for the theatre, and sacred music.

Hiller, Ferdinand (1811-1885), a noted German composer of songs, cantatas, and oratorio, orchestral and instrumental music. He was also a pianist, conductor, and writer on musical subjects.

Humperdink, Engelbert (1854-), a noted German composer of opera. "Hansel and Gretel" is his most famous opera and in it Humperdink used many German folk tunes as themes for his songs. In his harmonies he was, like most of the lesser composers of his period, a follower of Richard Wagner.

Jacobsen, O., nineteenth-century Danish composer.

Jacques-Dulcroze, E., is a noted French-Swiss composer of songs and piano music. He has invented a system of training by means of music and bodily movements, including dancing, which he has named "Eurhythmics."

Jensen, Adolf (1837-1879), a German song writer, a contemporary of Schumann.

Johnstone, Arthur Edward (1860-), an American composer, teacher, and editor. Born in London, but educated in the United States.

Jonas, Emile (1827-1905), a French musician, a contemporary of Offenbach. His works were mainly light operas.

Jüngst, Hugo (1853-), German composer, conductor and teacher.

Kjerulf, Halfden (1815-1868), a Norwegian musician and song writer. Many of his songs were settings of the poems of Björnson, the great Norwegian poet. The famous composer Grieg was contemporary with his later years.

Krug, Arnold (1849-1904), German composer in all forms, conductor, and teacher.

Kücken, F. W. (1810-1882), German composer, best known for his songs, which are, in general, of the German folk-song type.

Lacome, P., French composer of songs, light opera, and popular orchestral music.

Lake, Mayhew L. (1879-), American composer.

Liszt, Franz (1810-1886), celebrated Hungarian pianist, writer on musical subjects, and composer in all forms of music. As a piano virtuoso he ranks among the first of all time. As a composer for the orchestra, he originated the form called the *tone poem*, of symphonic dimensions, but not divided into contrasting movements. The tone poem is so-called "program music." That is, it describes in expressive music a scene from nature or some phase of human experience.

Liszt employed freely the gypsy music of his native Hungary as thematic material for his compositions. His "Hungarian rhapsodies" for the piano are made up of these gypsy tunes, marvelously woven together and embellished with appropriate variations.

Loomis, Harvey Worthington (1865-), American composer of songs and of piano and violin music.

Maillart, Aimé (1817-1871), a French writer of light opera. His best known work is *Les Dragons de Villars.*

Massenet, Jules E. F. (1842-1912), noted French composer of opera and religious music, mainly characterized by facile melodiousness. He was one of the most prolific of composers and the list of his operas contains over one hundred titles.

Mendelssohn, Felix (1809-1846), was a celebrated German composer. He lived a life well characterized by his name "Felix," which means happy, or fortunate. He enjoyed all the advantages of wealth and culture, with no struggles or misfortunes to contend with. His music reflects his life, in its gracefulness and serenity, but lacks the depth and grandeur which a sterner fight with fate might have inspired.

Mercadante, G. S. R. (1797-1870), noted Italian composer of opera. His music is less florid and more dramatic than that of many composers of this school.

Messager, Andre (1853-), noted French composer and conductor of light opera. Messager's music is characterized, like that of many of the French operatic school, by gayety and vivacity.

Methfessel, Gottfried (1785-1869), German musician and composer of songs.

Moussorgski, Modeste Petrovich (1835-1881), a Russian composer, a contemporary of Rimski-Korsakov and Tschaikowsky. He composed songs, including cycles dealing with child types and moods and pictures of peasant life. His opera, *Boris Godounov*, founded on incidents in Russian history, is sung in this country with the famous Russian singer Chaliapin in the title rôle.

Mozart, Wolfgang Amadeus (1756-1791), a German composer, is one of the greatest names in the history of music. Although he died young, his musical life was really not so short as might be thought, since he began to compose at five years of age. His father, who was a thorough musician, was his only teacher, and at twelve the young prodigy was a finished conductor, pianist, and composer. From that time on his life was a series of artistic triumphs and his genius was recognized by all. He composed in all forms, and his operas, symphonies, and chamber music are still considered masterpieces. His melodies are distinguished by their grace and perfect form and by a certain inner spiritual glow which makes them unique.

Nägeli, Hans Georg (1773-1836), a native of Zurich in Switzerland, where he had a music-publishing house. He printed fine editions of Händel and Bach and published periodically contemporary works, among others some of Beethoven's sonatas. He was greatly interested in music education. His own compositions were songs, of which only a few have survived.

Nares, James (1715-1783), an English organist, writer on music, and composer of glees and anthems.

Nelson, S. (1800-1862), an English music publisher and writer of songs.

Offenbach, Jacques (1819-1880), was born in Germany but lived and worked in Paris and so is classed as a French composer. His compositions were confined to the field of opera and mostly light opera. His lively and tuneful melodies are inexhaustible in their variety and never failed to please the public which rewarded him richly with wealth and fame.

Paisiello, Giovanni (1741-1816), was a noted Italian composer of opera and church music. He was engaged to organize the music at the chapel of Napoleon in Paris, where his work excited the jealousy of the French musicians.

Paladilhe, Emile (1844-), French composer of light opera of tuneful and melodious character.

Palestrina, Giovanni Pierluigi da (1514-1594), was a great Italian composer. Palestrina, the name by which he is generally known, was the name of his birthplace. His own name was Giovanni Pierluigi, or, in English, John Peter Louis. He spent almost his whole life in the service of the Church, at Rome, as singer, director of the choir, and composer. His genius for composition secured early recognition, and when the authorities of the Church decided on the reform of its music, which had degenerated to a very low level, Palestrina was commissioned to perform the task. He succeeded so well that to this day his compositions are considered the

model of what is finest and noblest in church music. His melodies and harmonies are distinguished for their originality, beauty, and grandeur. He has been called the "Homer of Music."

Parry, John (1776-1851), a Welsh composer and collector of songs and ballads.

Pleyel, Ignatz J. (1757-1831), Austrian composer of instrumental and religious music. He is remembered on account of the tune known as "Pleyel's Hymn."

Praetorius, Michael (1571-1621), a German organist, musician, and writer on music.

Raff, J. J. (1822-1882), noted German composer in all forms of music. Raff was a most prolific composer, the number of his works running to over 300. His melodies are pleasing but lack power and depth.

Rameau, Jean Philippe (1683-1764), a celebrated French composer, devoted his attention, like so many French musicians, mainly to opera. For various reasons these operas have disappeared from the stage, but they are rich in harmonic and melodic content and, arranged for orchestra, are frequently played today. He also wrote for the piano. His melodies are rich and expressive and deserve to be better known.

Reichardt, J. F. (1752-1814), a German composer and writer on music. He was director of music and court composer for Frederick the Great of Prussia. His works included eight operas and many songs.

Radecke, Robert, German composer of popular songs, many of which, by their appealing folk-song type have become universal favorites. The song "The Days of Youth," *Fifth Book of Songs*, p. 202, is one of the most beautiful and best known of these.

Rheinberger, J. (1839-1901), noted German composer of opera.

Reinecke, Carl (1824-1910), noted German composer of songs and operas. His songs for children have become classics of their kind.

Reissiger, K. G. (1798-1859), German composer of songs and operas.

Ricordi, Giulio (1840-1912), an Italian publisher of music and composer.

Rimski-Korsakov, Nikolay Andreevitch (1844-1908), was a celebrated Russian composer in all forms. His melodies owe much of their expressive beauty to their background of Russian folk-music. Rimski-Korsakov uses many folk-lore subjects for his operas and tone poems For example, *Sadko* (see p. 200), *The Snow-Princess* and *Scheherezade* from the "Thousand and One Nights."

Ritter, Peter (1763-1846), German 'cellist and composer.

Rousseau, J. J. (1712-1778), a French philosopher and writer, who became interested in music through having had to earn a living by copying it. He invented a system of musical notation, wrote musical criticism, and composed a number of songs. He had had little or no musical training, but his melodies are simple, tuneful, and natural. His main interests were rather in philosophy and literature than in music.

Rubinstein, Anton (1829-1894), was a noted Russian composer and pianist. His musie was composed more largely under German than Russian influence and is, therefore, more cosmopolitan than distinctively Russian in character. His melodies are graceful and expressive.

Saint-Saens, Charles Camille (1835-), a celebrated French composer in all forms of music, was one of the longest-lived and most prolific of all composers. To attempt to list his compositions which have attained universal popularity would fill too much space, but the contralto solo "My Heart at Thy Dear Voice" from the opera *Samson and Delilah*, "The Swan," and the

tone poems "*Danse Macabre*" and "Omphale's Wheel" may be mentioned. His melodies have a rhythmic vivacity which is characteristically French, together with melodic suavity and emotional expressiveness.

Scarlatti, Alessandro (1659–1725), celebrated Italian composer. While not the first composer of opera, or drama sung to music, he established the model which it followed for 150 years, that is, till the advent of Richard Wagner. Not much of his melody has lived, but that which we know is brilliant and graceful.

Schubert, Franz (1797-1828), a great German composer, was brought up in poverty. He devoted the whole of his short life to composition and wrote a surprisingly large number of compositions in all forms, including over five hundred songs. He is counted as one of the world's greatest melodists, and the spirit of song is in all his works, instrumental as well as vocal. His melodies have an emotional content, an expressiveness and charm, that have made his music loved and admired beyond that of almost any other composer.

Schulz, J. A. P. (1747-1800), was a German composer of songs which became so popular that, like those of Stephen C. Foster in America, they deserve the title of folk-songs.

Schumann, Robert (1810-1856), a celebrated German composer and music critic. While he wrote successfully in all forms of music, he will probably be remembered longest for his songs and piano music. He is one of the most strikingly original of composers and contributed much to the development of the art.

Shaw, Thomas (Late 18th and early 19th centuries) English violinist and composer.

Simon, A. (1851-), French composer of vocal and instrumental music.

Smetana, Friedrich (1824-1884), was a noted Bohemian composer. He wrote instrumental music and operas. His music, like that of his more famous countryman Dvorák, is strongly colored by the folk song of his native land. His best known opera, *The Bartered Bride*, is a comedy, full of gay and sparkling melody.

Smith, John Stafford (1750-1836), an English organist, singer, and composer. He was interested in the history of music and collected old English songs. He is generally, though not certainly, credited with the composition of the melody of "The Star-Spangled Banner." His best compositions were glees, of which he published several collections. The melody of "The Star-Spangled Banner" occurs in his *Fifth Book of Glees.*

Spazier, J. G. Carl (1761-1805), German author and composer of popular songs.

Spohr, L. (1784-1859), a great German violinist and composer. During a large part of his life he was director of music at the court of a German prince. His first concert tour was made when he was only fourteen and during his long life he was constantly busy—as a violinist, as a composer, and as a director of concerts. Beethoven, Mendelssohn, Rossini, Cherubini, and Weber were contemporaries of his earlier musical life; in his last years he produced Wagner's "Flying Dutchman," and showed great interest in this new type of opera. His own principal works were concertos for the violin, although a few of his songs are still sung.

Stainer, Sir John (1840-1901), was a noted English organist and composer of sacred music. His melodies are noble and devotional in type.

Strauss, Johann (1825-1899), noted Austrian composer of light operas and dance music. He is known as "The Waltz King," and his "Blue Danube Waltz" was universally popular. His father, also named Johann, and his brothers Joseph and Edward were all well-known composers of dance music.

Sullivan, Sir Arthur S. (1842-1900), was a noted English composer of religious and secular songs, oratorio and light operas. It is upon the latter that his fame chiefly rests. His music is melodically charming, and rhythmically trenchant and sparkling.

Suppe, F. von (1820–1895), noted Austrian composer of operetta and popular instrumental compositions, particularly overtures.

Tallis, Thomas (152?-1585), an English writer of church music. He wrote many anthems and settings for psalms and hymns, and music for the church services. He and a partner, William Byrd, were the first to print music and ruled music paper in England.

Tosti, F. P. (1846-), noted Italian song composer. He lived and taught singing for many years in England and his most popular songs are settings of English verse.

Tschaikowsky, Petr Ilich (1849-1893), by common consent the greatest of Russian composers, and the one whose works first made Russian music, as such, popular in this country. He wrote songs, operas, and instrumental music in various forms, but is best known for his symphonies, especially, the Fourth, Fifth, and Sixth. The latter, called the *Pathetique*, has been played oftener in the United States in the last quarter century than any other symphony ever written. Tschaikowsky's melodies are distinguished by their frequent employment of folk-song themes and by their melancholy character.

Taubert, K. G. W. (1811–1891), noted German composer of opera, instrumental music, and songs. His songs for children are classics of their kind and are occasionally included by singers in recital programs. His melodies are of the pleasing, graceful German folk-song type.

Verdi, Giuseppe (1813-1901), a great modern Italian composer, and one of the important composers of opera. From the beginning of his career his music was tuneful and melodious and struck the popular fancy. As he grew older, it gained in dramatic power and nobility and his last three operas, *Aïda*, *Othello*, and *Falstaff* are his finest. He also wrote much religious music and his "Requiem" is frequently performed by choral societies.

Verdi was held in the highest esteem by his countrymen and not only amassed a fortune but was elected to the Italian Parliament.

Vincent, Charles, an English organist and composer, the descendant of a family of musicians.

Wagner, Richard (1813–1883), great German composer of opera. Wagner stands with Bach as one of the great innovators in the history of music. The whole method and attitude of the successors of each was profoundly affected by their work.

When Wagner began his composition he found the opera a thoroughly conventional and artificial form with solos, duets, quartets, choruses, and ballets. Its chief effort was to provide prima donnas with opportunity to display their skill in vocal gymnastics. Weber had tried to make his operas more vital, in the unfolding of a dramatic story, and less like set-pieces of vocal fireworks, but he was not sufficiently bold entirely to defy the operatic conventions. This Wagner did. In his "music-dramas" as he preferred to call them, "the play's the thing." The music is intended to heighten the ideas expressed and intensify the dramatic action. There is no ballet, no set arias with stanzas, no singing for its own sake.

Wagner could find no librettos to suit his purpose and so he wrote his own. He is only less great as a poet than as a musician, though we seldom think of him as a poet. His subjects are extraordinarily varied. *Lohengrin* and *Tannhauser* deal with medieval legends of the age of chivalry; *The Flying Dutchman* is the tale of a pirate redeemed by the power of love; *The Mastersingers of Nuremberg* is a comedy of medieval minstrelsy; *Tristan* and *Parsifal* are based

on the legends of King Arthur's court; *The Rheingold*, *Siegfried*, *The Valkyrie* and *Götterdämmerung* are stories of the Norse Gods and heroes. Like Shakespeare, Wagner took old stories and legends and made of them great masterpieces of tragic and dramatic art.

In the form and texture of his music itself, Wagner was no less bold and original than in his handling of the opera form. In the breadth, sweep, power, and passion of his melodic line, Wagner stands alone. His harmonies are of an unexampled richness and complexity. His orchestration is a vital and continuous interpretation of the text. Music of this kind, so new and different from that to which people were accustomed, was not popular at first. A few, however, understood and appreciated it and worked for its recognition, until gradually its beauty won the admiration of the world.

Weber, K. M. F. E. von (1786-1826), a celebrated German composer of opera, songs, and instrumental music, was the originator of romantic opera. Among his best known works are *Der Freischutz*, *Euryanthe*, and *Oberon*. His famous waltz, "Invitation to the Dance," is a favorite selection. He was the forerunner of Wagner, who developed Weber's ideas to their logical conclusion. Weber's melody is always delightful and frequently rises to true expressive nobility.

Wassileff, J. (1822-1896), Polish violinist, conductor, author and composer.

Weckerlin, J. B. (1821-1910), a French musician, collector of folk songs, and compiler of musical bibliography.

Wennerberg, Gunnar (1817-1901), a Swedish poet and musician. His settings of the Psalms were his most popular compositions, but he wrote also songs and an oratorio.

Wilhelm, Carl (1815-1873), a German song writer.

Woodbury, I. B. (Last half 19th century), American composer of hymns and songs.

Zelter, K. F. (1758-1833), a German musician, the friend and teacher of Felix Mendelssohn. He rendered a service to music in reawakening interest in the music of J. S. Bach. He wrote music for many of Goethe's songs and was a friend and correspondent of the great poet.

V—STUDIES

These studies are not arranged in order of technical difficulty or relationship. They are to be used as directed in the Week-by-Week Outline. A statement of their purpose and use is given on p. 41.

Studies for Individual Songs

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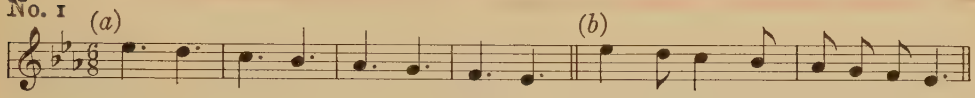

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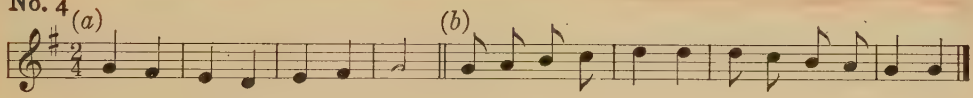

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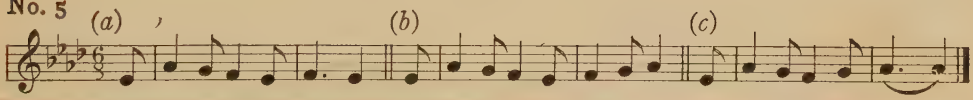

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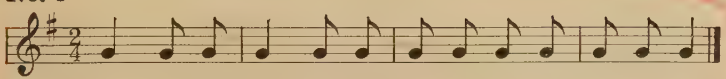
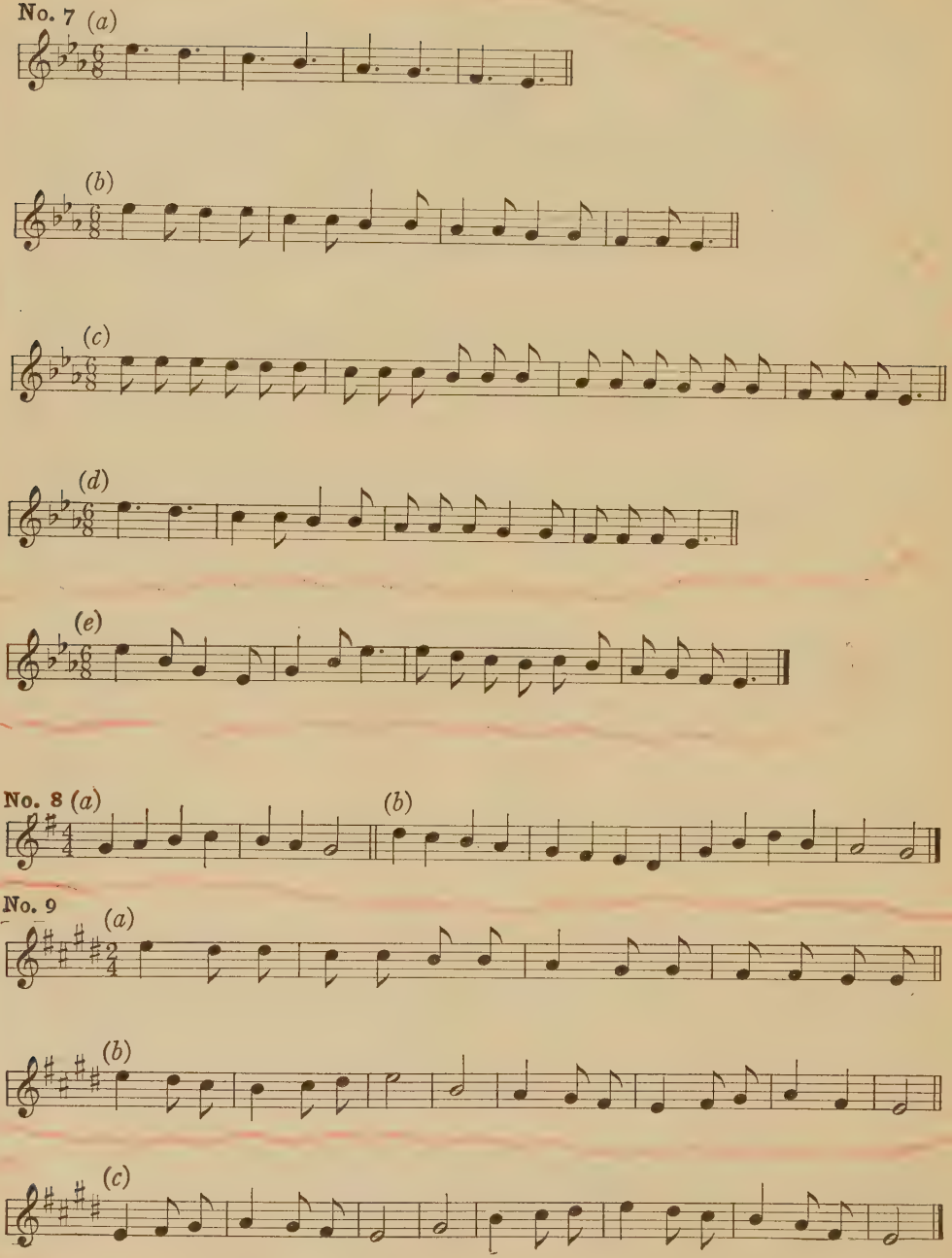


Come, let us sing, let us gay-ly dance and sweet-ly sing.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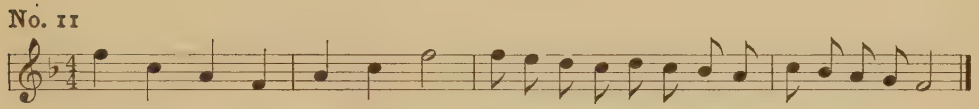

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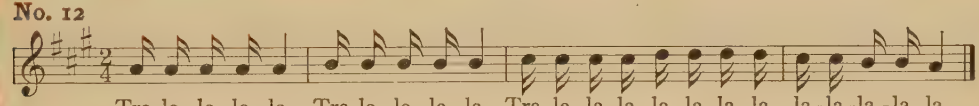

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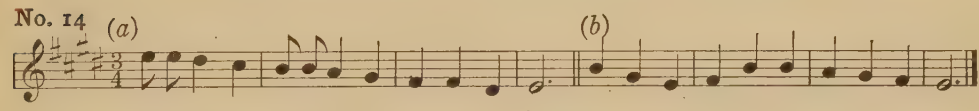

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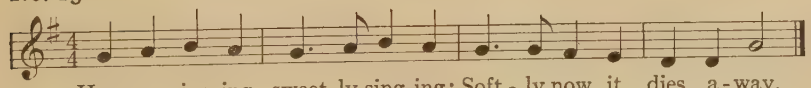

No. 16

No. 17 THE LAST HOPE Schubert

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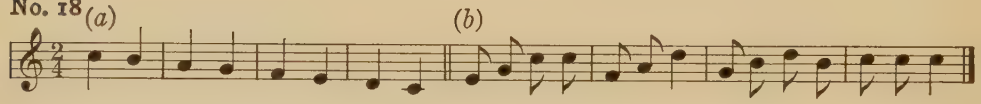

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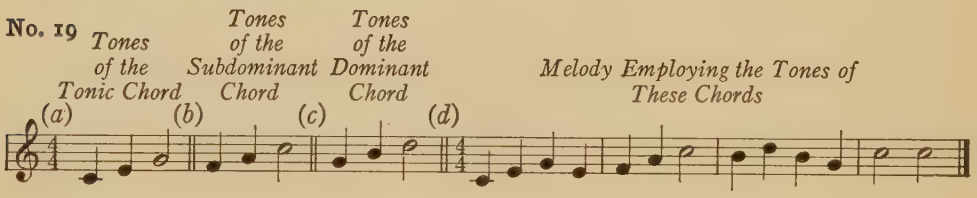

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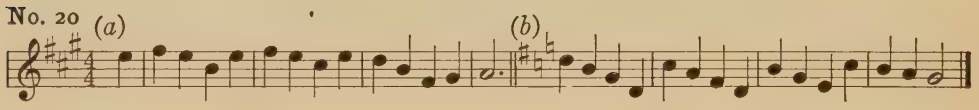

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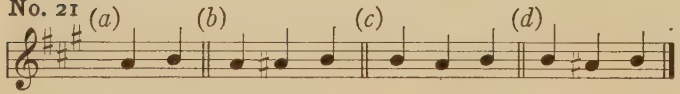

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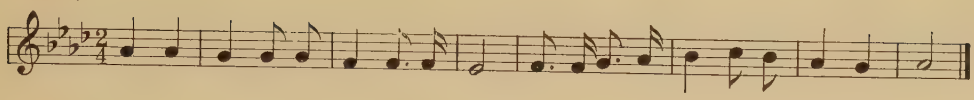

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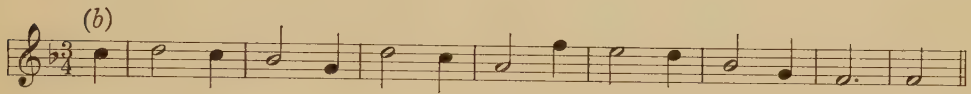

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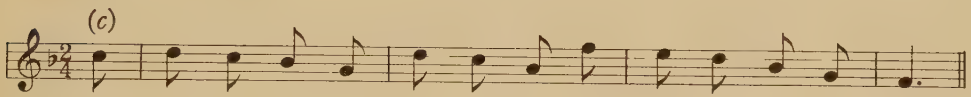

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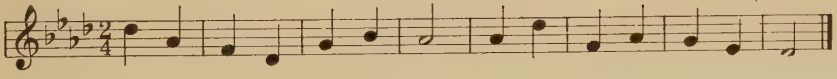

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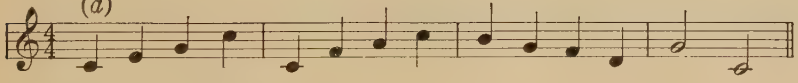

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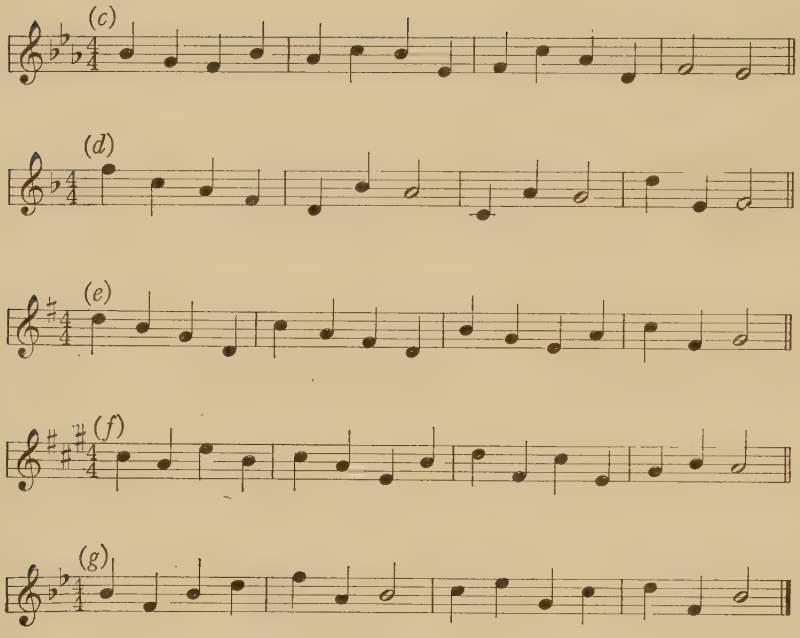

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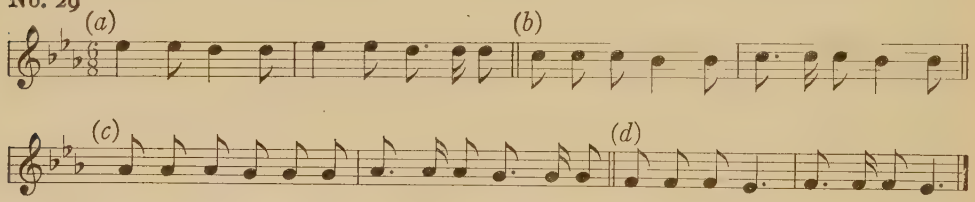

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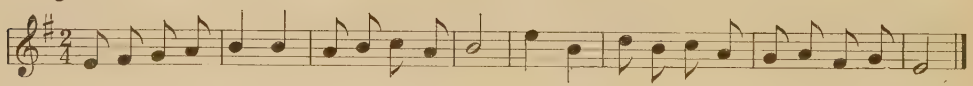

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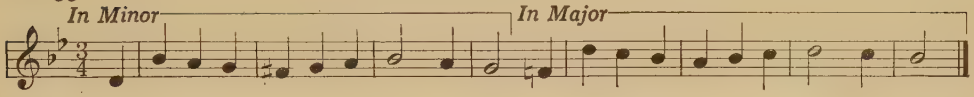
No. 33 A THEME



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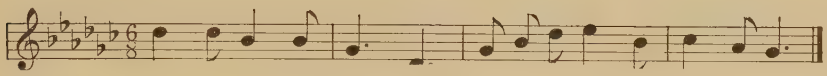

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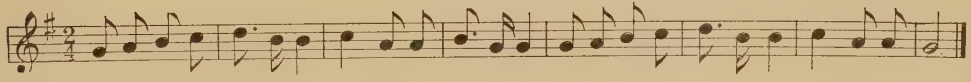

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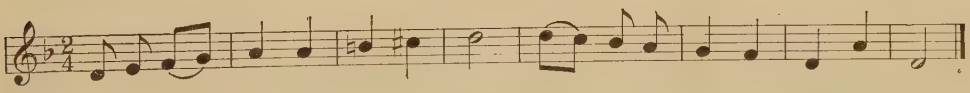

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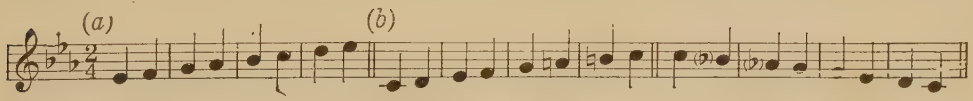

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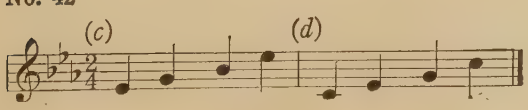

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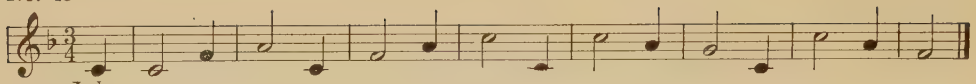

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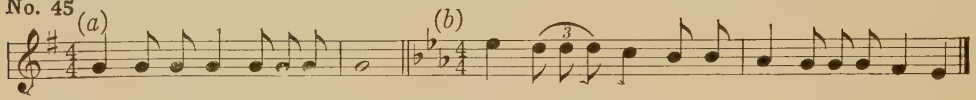

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Chord Studies

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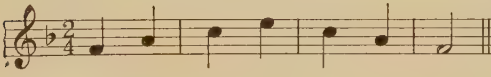

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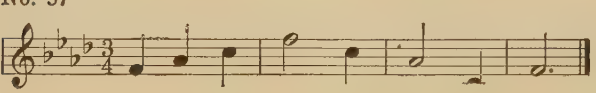

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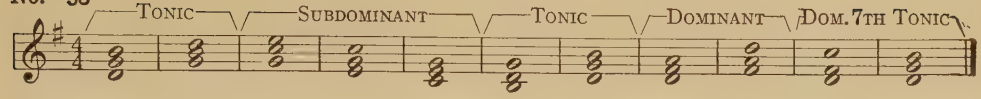

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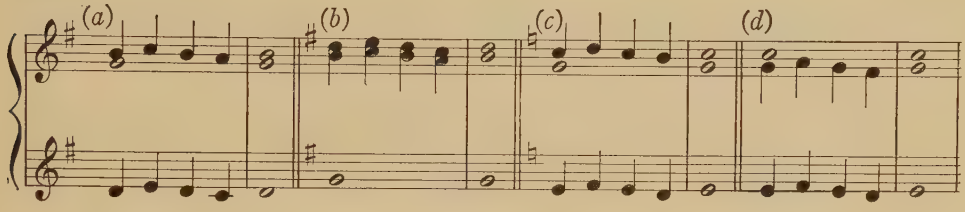

Studies in Chromatic Intervals

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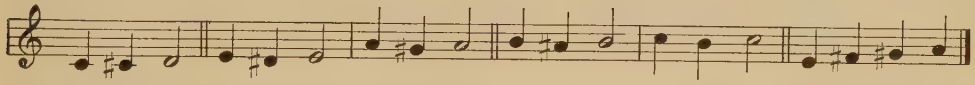

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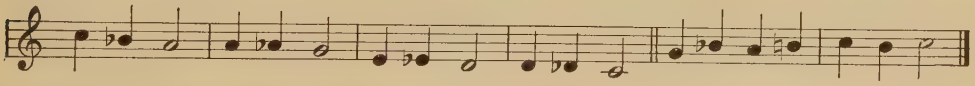

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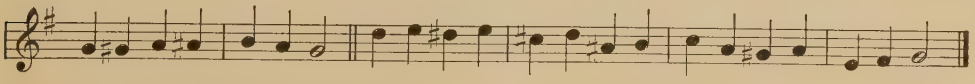

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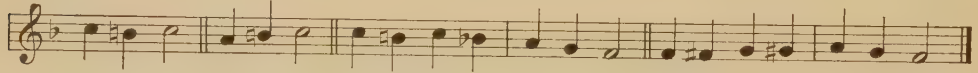

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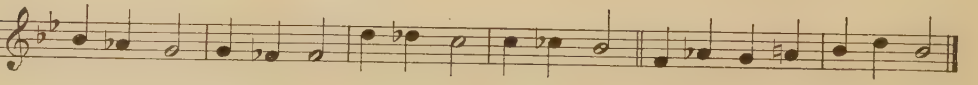

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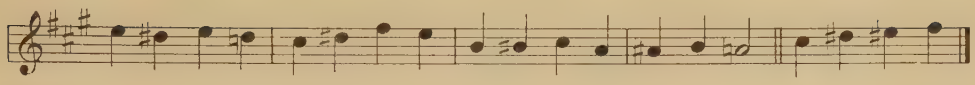

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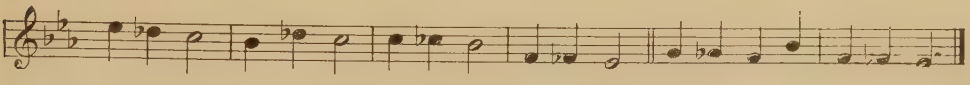

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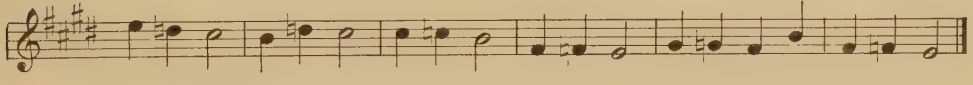

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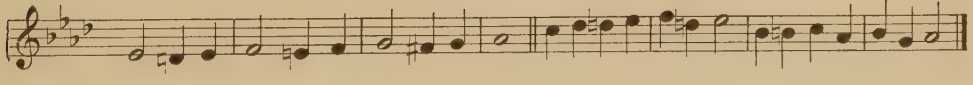

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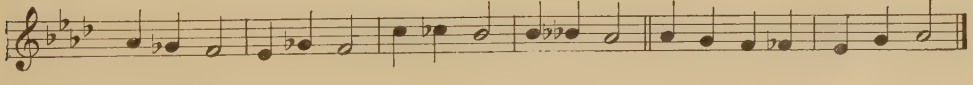

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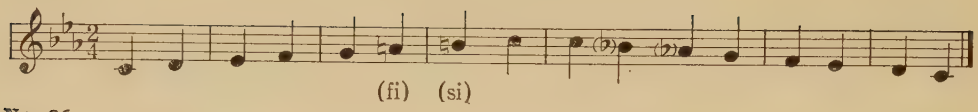

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Time Relation Studies

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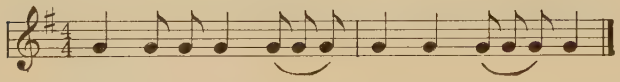

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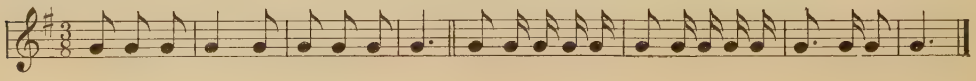

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Studies in the Bass Clef

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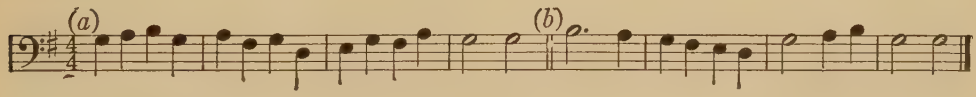

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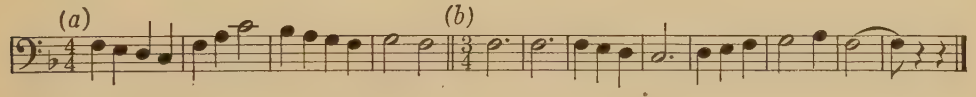

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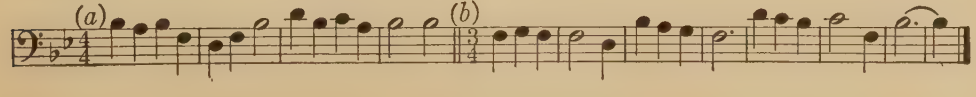

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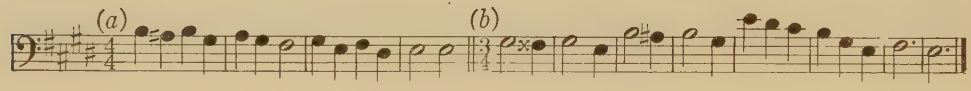

Chromatic Scales

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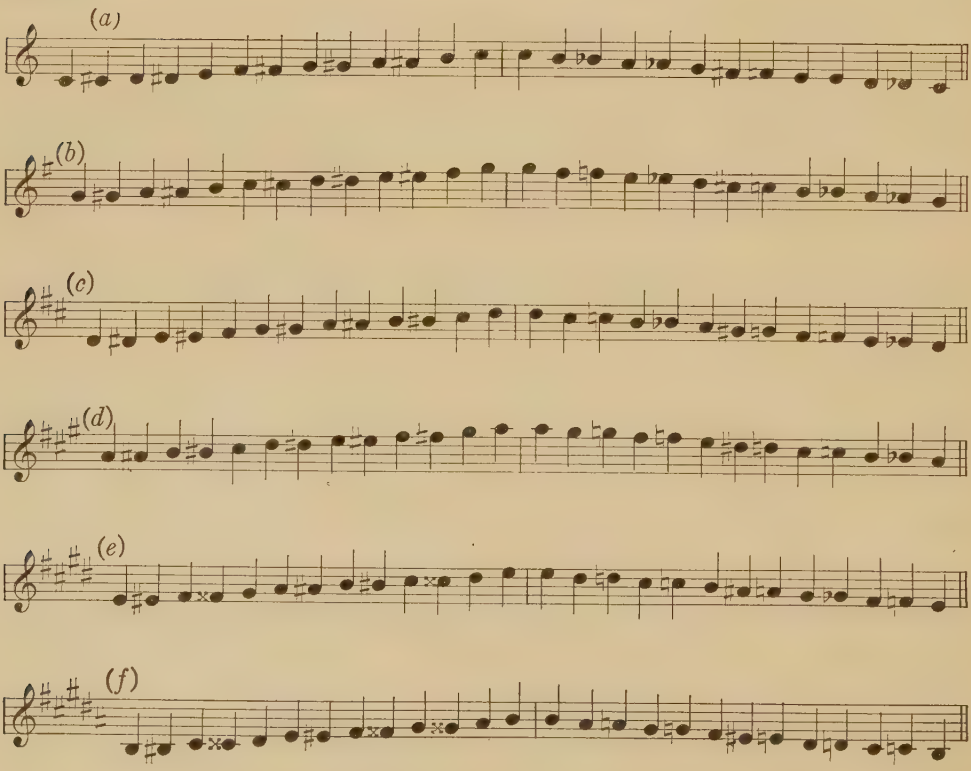

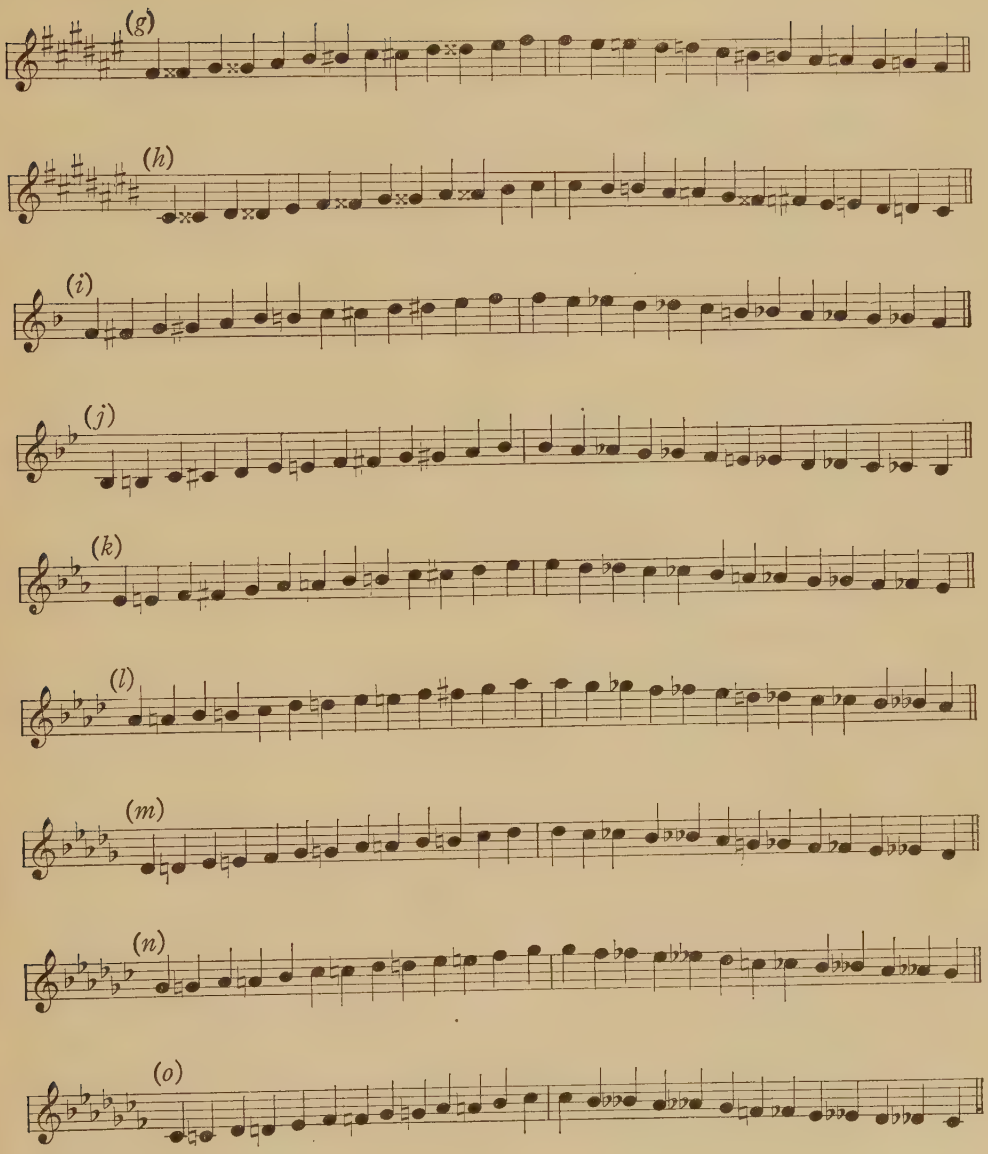
(g)
(h)
(i)
(j)
(k)
(l)
(m)
(n)
(o)

VI—PROGRAMS

The program for a special purpose differs from the daily lesson program (see p. 42) in that it is made up of familiar songs. The object of a special program is to relate the songs used to some particular idea or occasion.

Programs for special days. Songs chosen for holidays and special days demand an unusually high quality of expression. They should be prepared in advance, a sufficient length of time being allowed for practice. Programs for these days can easily be made up from the Topical Index in each *Book of Songs*. Care should be taken to have a correct and musical juxtaposition of keys, to secure a climactic effect, and to give variety of mood within the limits allowed by the occasion.

Programs as part of the regular work. Programs of carefully selected songs, properly grouped and classified, should be given once a month or perhaps every two weeks. (See p. 27.) These programs should be chosen with as many different bases of selection as possible. Much depends upon the teacher's judgment and originality in making this work pedagogically sound, increasing the children's interest, and broadening the cultural influence of the music course.

Programs of this kind, not selected at haphazard, but carefully arranged with a definite musical purpose, will become the most effective stimulus to thoroughness in sight reading and precision in grasping and applying the technical facts of music. Without the natural and finished *application* of these technical facts, all study of them is likely to become mechanical drill, with little or no relation to music itself.

How to choose songs for a program. The following general directions will apply more or less to the choice of programs in all grades. They should be read carefully and used with due regard to the special conditions under which a particular program is being selected.

1. Do not make a program with all its songs in the same rhythm. The effect is monotonous.

2. Do not use all short songs or all long ones; use some of each. In every program there should be at least two long songs; the others may vary. One very short song is often effective.

3. Do not, as a rule, make a program of songs of identical mood. Variations within the same mood, several similar moods, or strongly contrasting moods, give variety of feeling and make the program an organized whole rather than a mere succession of songs. A program of quiet songs, such as evening hymns and lullabies, may be given, or one of vigorous songs, such as dances, play songs, and marches. In such a program there is variety within the mood, while the mood itself, whether of quietness or vigor, is intensified. In the same way similar moods may be used together—for instance, quietly fanciful songs, songs with a wistful note, and one definitely sad song; or gayly fanciful songs, a group of joyous Spring songs, and one humorous song. Programs of songs in contrasting moods are easily planned and may be made very effective if proper regard is paid to grouping in order to secure a climax.

4. In choosing songs of contrasting moods, take care to avoid placing in succession songs which *clash*, instead of contrasting. When such songs are so used, each kills the effect of the other, instead of heightening it, as well-chosen contrasts should do. For example, to place

a very trivial, humorous song directly after one which has evoked an intense and serious emotion is bad program making. Both songs may be in the same program, but they must be kept far enough apart for each to produce its effect independently of the other. Good taste must be the ultimate guide in determining how to deal with songs of such marked types.

5. Select carefully the first song and the last. The first sets the mood of the program and determines the listeners' attitude; the last produces a final effect, which is likely to be the most lasting.

6. Remember that the program, like the single song, should be a musical entity. It should have an opening, a climax, and a close. The climax usually comes better near the end than the beginning.

There is a real art in the proper balancing of a program. The children should learn by experience the main principles of this art, which depends largely on good taste and trained musical feeling. A great deal of their appreciation of the programs which they will hear later in life will depend on how carefully their judgment in this respect has been developed.

How to conduct the program. 1. It is most important that every program have an *audience*. If it can possibly be arranged, the performers should be conscious of a listener. If no one else can be found, the teacher must be audience herself; sometimes one or more of the class may join her.

2. If possible, there should be in a program one or more individual performances — a solo, duet, a trio, etc. Guard, however, against letting all this work be done by a group of the more musical children. Even those who are less musical can be given parts within their powers and each successful performance will add to their confidence.

3. Develop in the class the attitude of true criticism—that is, the appreciation and judgment of relative degrees and kinds of excellence. Remember that a performer with a relatively small musical endowment may, by expressiveness and careful use of the voice, produce a finished and artistic effect. Give the child with less capacity a simple song and encourage him to sing it, and the class to listen to it, with a sense of the value of good taste and regard for musical feeling.

4. Do not place a child who sings strikingly well and one who sings poorly as individual performers in succession on the same program.

Do not put good and poor singers together in a small group.

These great contrasts in ability are unfair both to performers and listeners. They tend to make the performers, both good and poor, needlessly self-conscious; and they make it difficult for the members of the class who are listening to preserve an appreciative attitude to both groups of singers.

Good and poor singers, as individual performers, should, in fact, be kept as much as possible in separate programs, if this can be managed tactfully. There are usually enough children of average ability in a class to enable the teacher to avoid the contrast of extremes.

5. Encourage members of the class who play on some instrument to give an occasional performance. This will coördinate school music with outside interests and may be made the starting point of much highly profitable work in appreciation.

Use of related keys. In arranging these programs for the lower grades, keep in mind that they are not ornamental additions unrelated to the main structure of the year's work. They

should be planned so as to anticipate the more detailed attention which is later given to musical appreciation, for they are intended to train and intensify the musical feeling developed in the regular lesson periods. A definite and dependable feeling for the key is essential as a foundation for all musical feeling.

The question of the arrangement by keys of the songs in a program is, therefore, of great importance, especially in the lower grades, where this arrangement should be recognized as having definite pedagogical value.

The songs used in these lower-grade programs are necessarily short, and if the key is changed too often, especially if the change is to a totally unrelated key (as *E*♭ to *A*), no one key feeling has a chance to be fully established or to become fixed in the children's total musical feeling. The feeling for any particular key is closely related to the feeling for a mood—in fact, some keys are especially fitted to certain moods; a lullaby in the key of *E*♭ may lose some of its restful quality if transposed; a marching song in *G* may lose much of its spirit.

This, of course, does not mean that the entire program must be put in one key or in related keys. A program is usually divided into several groups, of three or four songs each. Each of these song groups should as a rule be worked out with key consistency in mind. This consistency is best obtained by using songs which are in the same key or in keys harmonically related; for example, if the first song of a group is in *C* major, the next song may be in *C*, *G*, or *F*. The same key, of course, requires no readjustment of key feeling, and the change to *G* (the dominant) or *F* (the sub-dominant) is a simple readjustment—merely singing *sol* or *fa* and calling the tone *do* of the new key. For the teacher's convenience in planning programs the related keys of the nine common keys are given here.

Key	*Related Keys*
C	*F* and *G*
G	*C* and *D*
D	*G* and *A*
A	*D* and *E*
E	*A* and *B*
F	*B*♭ and *C*
B♭	*E*♭ and *F*
E♭	*A*♭ and *B*♭
A♭	*D*♭ and *E*♭

In programing minor songs, a song in a minor key should usually either precede or follow its relative major. The relative major and minor keys have the same key signature. Occasionally the tonic minor may be grouped with its corresponding major (see *Fourth Book of Songs*, p. 102). The latter grouping makes a good basis for the comparison of major and minor intervals from the same tone base.

If there is a piano in the room, the immediate practical necessity for grouping related keys is not so great; that is, the mere matter of saving time and securing the key feeling is taken care of. The musical advantage of correct key relationships, however, can be greatly increased by the use of the piano.

In the higher grades, where the songs are longer and key feeling has become more secure by reason of greater experience and maturity, the use of related keys is less important.

Use of familiar songs. Programs are, from their very nature, made up of songs which have at least begun to be familiar. The preparation for the program will usually make them completely so. The stimulus thus supplied is a most valuable one, furnishing a really educative motivation for song study. The teacher should remember this and should avoid any tendency to feel that a song loses its usefulness when it begins to be familiar. A certain amount of work is necessary to bring a song to this stage, but this work is chiefly valuable in that it has made possible an adequate appreciation of the song. The further work done to perfect expression and to fix the song in memory has a much greater musical value.

Moreover, a really good song gains in meaning and power as it becomes more familiar. The mediocre or poor song may be pleasing when first heard, may even be sung everywhere for a time, but the too frequent repetitions wear out its charm and it goes out of fashion. The song which has true musical worth and genuine emotional appeal may have less instant success but it grows in value with repetition. Songs of this type are the classic, familiar songs of the world. Such a song furnishes the most satisfactory basis for music education, because the song itself motivates and guides its study. Each repetition approaches in intensity the feeling stimulus of the composer's original impulse. In fact, the cultural value of the finest type of song is never fully realized until it has become familiar.

Use of programs in Third Year. Programs intended to aid musical appreciation, planned as outlined above, should be given in this year as often as there is time and opportunity. The regular Friday review (see p. 43) may sometimes be expanded into a more formal program of this type. The children may very well help in arranging this, using as a guide their experience in choosing song groups (see "Method of Song Study," p. 56).

On the other hand, the same considerations which govern the choice of a program may very well be applied to the choice of song groups. For instance, if the class are choosing a group of songs in the same key, they may take care to give a variety of mood, and so on. All this work must, of course, be kept as spontaneous and unstudied as possible. Do not attempt too much or expect too much, and remember that musical appreciation must come as the result of a natural development in taste and feeling. It cannot be developed intensively by a series of drills.

Explain to the class that in forming a program they may choose songs all belonging to the same group, but that while this makes a good study it does not give nearly so much pleasure to the audience as a combination of two or three groups which go well together and also give variety. Introduce them to the Topical Index in their *First Book of Songs*, explain how the topic titles are used, and give them general directions as to the basis of their choice. This may very profitably be made to coördinate with the work on mood discrimination outlined on p. 52.

The following programs will be useful as suggestions:

1. *Similar moods.*
   - The Fairy Piper, p. 7.
   - A Merry Comrade, p. 10-13.
   - The Bird's Song, p. 14-15.
   - Butterfly, p. 34-35.
   - The Cuckoo Clock, pp. 10-11.

2. *Contrasting moods.*
   - Who's At the Door, p. 25.
   - Through the Year, p. 5.
   - Song of the Seasons, p. 18-19.
   - Playtime Song, p. 28-29.
   - A-Dancing, p. 15.

3. 6–8 *and* 2–4 *time; gay mood.*
   Tick-Tock, p. 20-21.
   The Cuckoo Clock, p. 10-11.
   Happy Rosina, p. 26-27.
   A Merry Comrade, p. 12-13.
   The Merry-Go-Round, p. 16-17.

4. 6–8 *and* 2–4 *time; quiet mood.*
   Balloon Song, p. 6.
   The Fairy Piper, p. 7.
   The Cottonwoods, p. 38.
   Butterfly, p. 34.

5. *Related keys, contrasting moods.*
   Hot Pies, p. 48.
   Little Polly Flinders, p. 49.
   Sing a Song of Sixpence, p. 94-95.
   A-Dancing, p. 15.
   Sleep, Baby, Sleep, 87.
   Lullaby, p. 88.

6. *Similar form; contrasting moods.*
   The Bird's Song, p. 14.
   The Bird, p. 39.
   The Little Path, p. 41.
   The Little Eskimo, p. 56.
   Honeybee, p. 61.
   The Snow, p. 44.

In the above programs, strict key relation is observed only in the program intended to illustrate key relation. In the others, unrelated keys have been used, care being taken to avoid those which clash. These programs should be carefully studied, especially in regard to mood. Other relations are obvious; key and time from the songs themselves: form from the *form outlines* in the *Manual.* (See p. 39.)

Use of programs in Fourth Year. In this year more responsibility in choosing programs can be placed on the class. They are by now accustomed to the idea of looking for a definite mood in songs and can probably discriminate the more obvious moods with a good deal of accuracy. They should be encouraged to depend at least as much on the music as on the words in making their choice. The model programs above may be used as suggestive aid.

Use of programs in the Fifth Year. In this year the program can be more definitely related to music appreciation as a separate study. Folk songs arranged by national groups and groups of composers can be used as a basis of selection. Finer discriminations of mood can now be made, and both mood and form can be discussed with the class.

Use of programs in the Sixth Year. The work for the Fifth Year can be greatly extended and amplified in this grade. See p. 165.

Programs from the Fifth Book of Songs. See pp. 36, 191–192. The entire work of this year is based on program arrangements of the songs studied. The following are suggested as models:

1. *Time relations—Similar mood.*
   Lift Thy Head, p. 5
   The Forty-second Psalm, p. 6
   The Flying Hours, p. 7
   The Caged Bird, p. 29
   Evening Song, p. 12
   (A familiar lullaby may be added, or an evening hymn)

2. *Time relations—Contrasting moods.*
   Rowing, p. 8
   The Reaper's Song, p. 8
   O Worship the King, p. 9
   A Song of Praise, p. 228
   Flower of China, p. 33
   Spin, Maiden, Spin, p. 50

3. *Repeated tone groups—Folk songs.*
   - On the Levee, p. 10-11
   - Down in the Valley, p. 14
   - Gipsy Life, p. 15
   - The Wind Blows Out of the West Countree, p. 203
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VII—THE FIRST TWO YEARS OF SCHOOL

Four steps in music education. There are four clearly marked steps of progress in a child's musical development:

1. Developing *mood receptivity*—that is, making the child sensitive and responsive to the various moods of songs, through imitative learning and repetitive practice.

2. Developing *feeling-reaction* to the forms of songs as a means of intensifying the effects of their different moods.

3. Developing a *knowledge of nomenclature;* the names of notes, scales, chord tones, intervals, key and time signatures, etc., for the purpose of more definite identification of musical form.

4. Developing the *ability to use the notes* on the staff in their literal significance as an aid in reading music at sight.

The teacher's attitude in the first two years. While, in the first two years of school, the teacher takes the children only through the first step of development—mood receptivity—she herself must utilize all four steps in preparation for this first. She must first of all be familiar with the mood reaction of each song, in order that she may from the beginning have in mind the result she expects to accomplish with the children when she has them sing it. She must understand the form of each song. She must know the key and time signatures of each song, the names of the notes, the scale names, the intervals, and all the technical details. Finally she should be able to read each song at sight, as a means of adequate preparation.

Importance of concentration on mood receptivity. The actual teaching points for these two years are so few that the ambitious teacher tends to present phases of the more advanced steps in order to stimulate the children to apparently greater progress. It is only as she fully realizes that the thoroughness of the work in the more advanced steps depends entirely upon the definiteness and completeness with which this mood development is accomplished that she is satisfied to concentrate on this first step and to make it mean all that it should mean to the effectiveness of the children's musical training in the higher grades.

Song material required for the first two grades. There should be available for the first two years of school from seventy-five to a hundred songs. The simplest

folk songs of the different nations should form the great body of these. There should be, also, some songs by the great composers, especially those who have written directly for the young, and the best American songs for children.

The mood reactions of this song material should meet every mood demand of the children. The list should include twelve to fifteen hymns, a large proportion of play and action songs, several story songs, and a few in the descriptive mood. It should be rounded out with songs for special occasions, those in the Christmas spirit predominating, as they, of themselves, cover practically all the mood demands.

Method of song study. The songs for this beginning work are so short that after a sufficiently varied song repertory has been developed the singing period is very largely *repetition* and *review*. This concentration upon repeated ear experiences brings cumulative and intensified mood reaction—the teaching objective of these first two years.

In order, however, to obtain the most complete mood response on the part of the children, the teacher must most carefully plan the work for each lesson in advance, knowing precisely the mood effects she desires to have the children experience. Any inadequate preparation on her part will inevitably lead to vague and desultory response on the part of the children, in which case the teacher is almost certain to reach over into the work of the more advanced years in order to give the lesson point and meaning in her own mind, thus substituting her own mature reactions for the natural reactions of the children.

Should the children at any time seem not to react with the desired definiteness, the teacher should strive for more concentrated results by having the children sing but a single verse of several well-known songs in the same mood, passing quickly from one to the other. She may also have them sing with a neutral syllable, some of the songs that they know best. She may select a chorus of the best singers, letting them sing for the rest of the class, who may be allowed to make suggestions as to interpretation. The interest in song singing may also be intensified by solo singing, by dramatization, or by some physical activity such as marching, dancing, etc.

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